

Post-Psychedelic Tendencies and Architectural Cohesion: A New Perspective on the Rock Album

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ABSTRACT

The intention of this thesis is to provide a context for my creative work, which consists of: *Sweet Distractions*, a recorded album of ten tracks on CD; *Here's The Saturns*, an EP of five tracks on CD; full scores of the album; and two sets of scored studies, *Three Studies for Two Lap-Steel Guitars* and *Two Studies in Rock Music Structure*. I consider my music to be post-psychedelic rock that is structured through an eclectic emotional narrative. My songwriting is informed by both my experiences as a rock musician and my classical training. Consequently my creative approach incorporates a combination of improvisation, notation and analysis, studio experimentation and collaboration.

The thesis addresses my retrospective attitude in songwriting, referencing influences such as The Who, David Bowie and Neil Young. It analyses sixties psychedelic rock, exploring the philosophy of Timothy Leary and his influence on bands such as The Beatles and Pink Floyd, and observing the evolution of psychedelia through the music of Radiohead and Wilco. It also examines my classical-rock hybrid approach to album architecture.

The thesis is structured in three parts: Credo, Context, and Structural Analysis. The Credo discusses the operating principles of my creative process, which are: emotional journeying, psychedelic elements, an eclectic-retro attitude, architectural design and a scored-visceral process. The Context section examines rock music songwriting practices with an in-depth analysis of psychedelic rock and an historical investigation into the development of the 'concept album'. The Structural Analysis explores the details of my creative work by illustrating the classical architecture behind the emotional, post-psychedelic narrative of the album and its precursor *Studies One and Two*.

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CHAPTER ONE – INTRODUCTION

Post-Psychedelic Tendencies and Architectural Cohesion

It is my contention that in creating a post-psychedelic rock album, a classical approach to musical architecture that draws on traditional popular music compositional techniques can be used to unify the eclectic material within an emotional narrative. My songwriting methods have developed through a diverse musical background that has involved training in classical guitar, a formal music education and experience as a live rock musician. My music is influenced by a variety of 1960s and 1970s rock and later music that has resonance with these times. I am particularly drawn to the sounds of mid-sixties psychedelic rock and the fashion in which it explores record production in concept albums. I consider musical structure of great importance in album design and in my music I employ classical structures within a rock aesthetic to unify the material of a narrative. Also important in the flow of an album is the manner in which it shifts in mood. I address this with an eclectic approach that uses musical associations to portray emotion. The result is a structured, emotional, post-psychedelic narrative.

This thesis will give insight into my creative process and provide a context for my submitted work, which is *Sweet Distractions*, a recorded album of ten tracks on CD; *Here's The Saturns*, an EP of five tracks on CD; full scores of the album; and two sets of scored studies, *Three Studies for Two Lap-Steel Guitars* and *Two Studies in Rock Music Structure*. In chapter two, *Credo: A Classic-Influenced Rock Aesthetic*, I will uncover the operating principles behind my creative process, a classic-rock hybrid approach that embodies, emotional journeying, psychedelic elements, an eclectic-retro attitude, architectural design and a scored-visceral process. Chapter three, *Context: Foundations of a Personal Musical Style: Formula Subversion, Sonic Setting, Psychedelia and Technology*, will contextualise my work within rock music culture, establishing a methodology for rock music analysis, examining the inner-workings of psychedelic rock, and investigating the history of the 'concept album'. The fourth

chapter, *Structural Analysis: An Emotional Post-Psychedelic Narrative: From Classical Influenced Studies, to EP, to the Album*, explores the structural methods employed in my music making, illustrating their execution through a detailed analysis of my creative work. Initially, however, the creative journey begins with a post-psychedelic rock aesthetic.

CHAPTER TWO - CREDO

A Classic-Influenced Post-Psychedelic Rock Aesthetic

My songwriting and performance is informed by my classical music training, combined with aspects of my experience as a rock musician. An architectural design sense informs the individual songs to create an emotional journey, heightened by psychedelic moments, and crafted through a hybrid approach of studio experimentation, improvisation and notation. The underlying impetus for my creative work is a structured post-psychedelic rock aesthetic, a credo that functions through creative processes embodying the following set of operating principles. They are: emotional journeying, psychedelic elements, an eclectic-retro attitude, architectural design and a scored-visceral process. This personalised creative approach has been developed through a methodology of reflective practice as outlined by Donald Schön.

Methodology: Reflective Practice

My creative practice is developed through a process of experimentation and reflection. In his book, *Educating the Reflective Practitioner*, Donald Schön explores the idea that knowledge can be gained practically and deepened reflectively. Whilst a theoretical approach to knowledge can inform the creative process conceptually, it is by ‘doing’ that a practical understanding can be developed. Schön proposes the notions of ‘reflection-in-action’ and ‘reflection-on-action’ as processes of expanding one’s repertoire of practical knowledge.

Reflection-in-action describes the understanding one develops when in the midst of a new practical situation. It draws on past experience to create immediate solutions to the problems faced. Schön writes:

The practitioner allows himself to experience surprise, puzzlement, or confusion in a situation which he finds uncertain or unique. He reflects on the phenomenon before him, and on the prior understandings which have been implicit in his behaviour. He carries out an experiment which serves to

generate both a new understanding of the phenomenon and a change in the situation.¹

This type of experimentation is not based directly on technical knowledge, rather it is a measured intuitive approach to a unique situation which enables the practitioner to develop further responses and actions. However, in order to develop a deeper understanding of this newfound knowledge, Schön purports reflection-*on*-action as an after-the-event examination. This involves questioning why the practitioner responded in the chosen way, thus giving insight into one's own process. Reflection-on-action widens the repertoire of the practitioner for future application. As Schön writes, "the familiar situations functions as a precedent, or a metaphor, or... an exemplar for the unfamiliar one."²

This thesis is a reflection on my own creative process – a combination of research, experimentation, self-analysis, editing and refinement. As a practitioner in action, my mode of work is one where knowledge is gained through discovery, guided by the conceptual, and cemented through self-reflection. This methodology begins by exploring the emotional relationships we as listeners associate with different musical patterns and styles.

Emotional Journeying

'Emotional journeying' is a concept embodying a musical narrative based not around lyrical content, but around the development of different emotional underpinnings of musical styles and gestures. My creative process consequently embraces eclecticism to dramatic effect, employing a diverse range of styles as the impetus of structural musical progression. In rock albums, an eclectic approach to musical style has long played a part in creating variety. Consider the classically inspired string ensemble of The Beatles' "Eleanor Rigby" compared with the Mo-town feel of "Got To Get You Into My Life" on the *Revolver* album, or the 1920's styling of Queen's "Lazing on a Sunday Afternoon" compared to the hard rock sounds of "I'm in Love with my Car" on their album, *A Night at the Opera*. Each of these examples reference pre-existing styles to create an appropriate emotional setting that enhances the song's meaning. Within the context of the albums, the different styles allow for variation across the

¹ Donald A. Schön, *Educating the Reflective Practitioner* (San Francisco: Jossey-Bass Publishers), 63.

² *ibid*, 138.

work whilst stamped with the artist's signature sounds to form continuity, such as Brian May's guitar work in Queen. In my work, however, is an eclectic approach to style applied from the outset to shape my album, *Sweet Distractions*, with specific emotional connotations. I appropriate the suggestion of a journey found in concept albums of the late 1960s psychedelic period, such as The Beatles' *Sgt Pepper's Lonely Hearts Club Band*, and it is shaped with a combination of architectural models drawn from both classical music and classically influenced rock music.

In creating an emotional journey it is important to examine how emotional connotations exist in music for the listener. Ruth Finnegan states that, "music provides a human resource through which people can enact their lives with inextricably entwined feeling, thought and imagination."³ Finnegan touches on a variety of musical styles suggesting that each will hold a significant personalised emotional association for the listener. This is further explored by Lucy Green who refers to "delineated meaning" whilst discussing the "extra musical associations" related to music.⁴ She suggests that the human capacity to shape sound creates a history for it that contains both personal and group associations. At a personal level there are associations that can relate to an individual history – that is our personal emotional connections with specific music. In a group environment, however, there exists a shared history of musical associations, such as those consequential of cultural, political and religious experiences.⁵ Therefore in approaching emotional journeying at a compositional level there are two key elements for exploration. One relates to group association, the other to personal expression. Generally, the former informs the latter.

In regards to group associations, my music observes stylistic traits to create an emotionally relevant context. These are formed through historical precedents, such as the directness and anger of punk, the sensibility of folk music, the extravagance of glam rock. These associations form a foundation for the narrative. Once the narrative structure is set, the songs can grow through further examination of style. For example, in my song, "Tiny Blue", I wanted to portray the feeling of alienation, being far from

³ Finnegan, Ruth. "Music, Experience, and the Anthropology of Emotion" in Martin Clayton, Trevor Herbert and Richard Middleton (eds) *The Cultural Study of Music: A Critical Guide* (New York and London: Routledge, 2003) 188.

⁴ Green, Lucy. "Popular Music Education in and for Itself, and for 'Other' Music: Current Research in the Classroom" *International Journal for Music Education* 2006 Vol 24(2), 102.

⁵ *ibid.*

home and yearning to be back. For this I turned to songs embedded in the cultural consciousness that conjure up a similar image, such as Beck's "Paper Tiger" (see Audio Example 2.1).⁶ I then examined the musical elements that appeared to be symbolic of this emotion, such as tempo, key signature, chord progressions, melody, and used this information to shape the song within the appropriate narrative setting of the album. This emotional journeying process consequently combines the historical associations to inform my creative expression.

Psychedelic Elements

My creative expression displays not only emotional journeying, but also something that is informed externally by the psychedelic rock movement. Through my analysis of a range of psychedelic music, I have identified core aspects that are relevant to my musical process, such as drone, mantra and sonic manipulation through studio experimentation. These musical elements stem from the philosophies asserted by advocates such as Timothy Leary, whose ideas spread through the art world in part through his involvement with the World Psychedelic Centre during the mid 1960s.⁷ The psychedelic movement advocated the use of LSD during 'guided journeys', or sessions, as a method of spiritual enlightenment. Published in written form and including Leary's interpretation of Eastern texts such as *The Tibetan Book of the Dead*,⁸ these guides influenced psychedelia, and consequently musicians developed an interest in Eastern music with its meditative drones, modes and a mantra-like approach to rhythm. The Eastern influence was blended with an electric guitar based rock aesthetic, and expanded through studio experimentations creating 'far out sounds'⁹ that represented the colourful hallucinations of an acid trip.

In chapter three, I will explore in depth how psychedelic musical elements were developed to accentuate musical moments, representing the heightened sense of the psychedelic experience, that of being taken to 'another world' – a sense of being removed from reality. This is well illustrated in the Beatles 1965 song "Tomorrow

⁶ Beck, "Paper Tiger" from *Seachange* (Geffen Records, 2002), Track 2.

⁷ Charles Perry, "Wholly Communion" in James Henke and Parke Puterbough (eds) *I Want to Take You Higher: The Psychedelic Era 1965-1969* (San Francisco: Chronicle Books, 1997), 18.

⁸ Timothy Leary, Ralph Metzner and Alpert, Richard. 1964. *The Psychedelic Experience: A Manual Based on the Tibetan Book Of The Dead*. New York: University Books.

⁹ A colloquial expression from the psychedelic movement that refers to unusual transformations of timbre within studio based recordings.

Never Knows”¹⁰ with its sitar drones, mantra-like melody and bizarre sound effects and tape loops (see Audio Example 2.2). On observing this, I suggest that psychedelic elements can be split into two main characteristics: firstly, the eastern associations, and secondly, the manipulation of sonic space. (The latter forged a new approach to record production leading to many standard studio procedures today.)

A psychedelic manipulation of sonic space generally contrasts perceived sound environments and treatment of timbre. A sound environment may be a ‘natural’ space (the sound captured through room microphones) or an artificial space (created by reverbs, delays, echo chambers or more experimental microphone setups). Treatment of timbre is partly fashioned by the former environmental elements, but they also incorporate the use of other sound effects such as flanging and phasing, whilst, psychedelic repetition tends to relate to a mantra-style approach utilising extensive hypnotic loops and bass drones.

Although these characteristics were established during the late 1960s, there have been many artists since who have appropriated them to different effect. For example, Radiohead in their 1996 album, *OK Computer*, appropriated psychedelic elements to create a sense of alienation caused consequential of capitalist society. Wilco, in their 2002 album, *Yankee Hotel Foxtrot*, used psychedelic elements as a sonic landscape that both elaborated and juxtaposed the different moods of the work, reinvigorating the style of songwriting by recontextualising the archetypal traits.

In my music, I have extended the use of psychedelic elements to accentuate the emotional underpinning of a musical sequence, which I will refer to as ‘psychedelic moments’. This can work on many levels. In some cases there is a sense of irony, for example, the epic psychedelic burst at the end of the song “Rituals”, a song about the mundane aspects of life, which features eastern influences of drones and mantra-like rhythms. In other cases it is adapted to enhance a sense of confusion, such as the cacophonous, multi-layered sound effects in “Livin’”. However, in every instance of psychedelic elements in my work the devices are adopted for dramatic effect within the narrative.

¹⁰ The Beatles “Tomorrow Never Know” from *Revolver* (EMI, 1966), Track 14.

In addition to psychedelic moments there is the consideration of the sonic space of a song, or even sections of a song. Rick Altman believes that “every recording carries the element of (a) spatial signature.”¹¹ He suggests that this has a dramatic impact on recorded musical material. Space can suggest mood, can change timbres and the ‘heard’ release of a note.¹² Changes in timbre can greatly affect the emotional impression of a song. Intimate lyrics, for example, generally warrant a close and intimate vocal sound. However to place the vocal off in the distance amidst immense reverb would significantly alter the meaning of the piece. Questions of sonic space are therefore of utmost importance. In “Rituals”, the psychedelic burst previously mentioned is set in a large wash of different reverbs and suggested open spaces. This is in stark contrast to the first section of the song, which is dry and intimate. The space created in the studio ultimately increases the drama within the song.

An Eclectic-Retro Attitude

Whilst psychedelia helped establish a new studio sonic space perception, its root in my music also forms a backward glancing attitude. This approach eclectically combines 1960s and 1970s rock, and later movements referencing these, to form an eclectic-retro attitude in my music. This attitude imbues my songwriting with historical overtones. There are many artists from this period which I draw influence from, but some styles of particular interest to me include early progressive rock, sixties mod rock, seventies alt-country, seventies glam rock, nineties indie rock, and modern-day bands with psychedelic influences. Through this eclectic combination, each with its own stylistic connotations, the basis for the emotional narrative is formed.

Some early progressive rock artists that influence my music include Pink Floyd and Mike Oldfield. Both approach album architecture in a journey-like fashion. For Pink Floyd, albums such as *Meddle*¹³ and *The Dark Side of the Moon*¹⁴ saw the band extend beyond their psychedelic roots. Whilst maintaining their psychedelic approach

¹¹ Rick Altman, “Musical Heterogeneity of Recorded Sound” in A. Bennet, B. Shank and J. Toynbee (eds) *The Popular Music Studies Reader*. (New York: Routledge, 2006), p272.

¹² *ibid.*

¹³ Pink Floyd, *Meddle* (Harvest/EMI, 1971).

¹⁴ Pink Floyd, *The Dark Side of the Moon* (Harvest/EMI, 1973).

to sonic space, these albums explore musical themes that slowly evolve throughout the work. Although they exhibit a collection of different songs, they are designed in a way that expands the thematic content throughout each album. In a similar way, Mike Oldfield's *Tubular Bells*,¹⁵ an instrumental piece in two parts, explores Celtic-influenced ostinatos that develop in a minimalist fashion (see Audio Example 2.3). Each theme gradually flourishes before continuing on through a fascinating timbral journey. Although this work is not particularly psychedelic in terms of thematic content and sonic manipulation, Oldfield's approach to repetition and the journey-like nature of the album is certainly parallel. What appeals to me in all the above albums is how the overarching structure creates a sense of journey. Although my work is eclectic by nature and each piece can exist self-contained, the consideration of harmonic structure, the subtle interweaving of themes, key associations and motif development across the whole album guarantees that each song is significant within the framework to construct an emotional journey.

An explosive and dynamic emotional element of my music is drawn from mod rock, which originated from British bands in the mid-sixties such as The Who and The Small Faces. Whilst displaying similar characteristics to the psychedelic rock of the same era, such as drone-like bass and sound effects, mod rock was more aggressive in its attitude. This principally resulted from dominating bass tones combined with relentless drumming and guitar feedback, examples of which can be heard on songs such as The Who's "My Generation"¹⁶ and The Small Faces' "Afterglow (of Your Love)"¹⁷ (see Audio Examples 2.4 and 2.5). My music draws on this style to express high levels of energy within the emotional narrative. This is evident in songs such as "Keep it Together" and "Rituals". As the opening track on the album, "Keep it Together" appropriates these traits to release energy as the song peaks – proclaiming that the journey has begun. "Rituals", on the other hand, uses Mod Rock styling to create a 'hyper-psychedelic' moment, where the psychedelic elements are exaggerated to overtly contrast with the soft, intimate section it follows.

¹⁵ Mike Oldfield, *Tubular Bells* (Virgin Records, 1974).

¹⁶ The Who, "My Generation" from *My Generation* (Brunswick Records, 1965), track 6.

¹⁷ The Small Faces, "Afterglow (of Your Love)" from *Odgen's Nut Gone Flake* (Immediate Records, 1968), track 2.

To contrast with the severity of the mod rock influence I turn to seventies alt-country artists, like Neil Young and The Band. Their songs display a sense of sincerity through a relaxed performance style combined with warm timbres that set a reflective mood for intimate storytelling. Neil Young's, "Old Man"¹⁸, for example, exhibits a rustic quality through the instrumentation of acoustic guitars, banjo and gentle pedal steel guitar (see Audio Example 2.6). This combination of instruments has strong historical associations with American country music and its storytelling traditions. These textures coupled with the relaxed nature of the song allure the listener into a receptive, reflective state. This is an emotional quality I employ to create relaxed moments within my album, which are evident in the songs "One Dreary Day", "Tiny Blue" and "Perry's Lookdown". Each creates a moment of reflection following a burst of intense timbres, extreme dynamics and dense textures. "Perry's Lookdown", for example, relaxes the mood after the psychedelic explosion in "Rituals" by contrasting abrasive overdriven sounds with gentle acoustic guitar timbres, slide guitar and an intimate vocal sound. However, in order to sustain a flow in the emotional journey the two songs are integrated through their key, chord progressions and tempo allowing for a smooth transition.

To add a dramatic element to my music I refer to seventies glam rock artists such as David Bowie and Queen. Their music displays a sense of grandeur through dominating guitar tones, choral style backing vocals, climactic song structure and an orchestral-style approach to their musical arrangements. Although these artists are not psychedelic in terms of song styling, their experimental approach to studio production is easily comparable. Their method, however, used studio experimentation as a tool to enhance the drama in their music. For example, in the song "Five Years",¹⁹ Bowie encapsulates emotions of alienation and loneliness through a combination of arrangement, production techniques, and lyrical content – which is told from the point of view of a detached observer (see Audio Example 2.7). The song begins with a quiet drumbeat that echoes as though it is lost in space. The vocal melody enters the piece, and is quite expressive and operatic in style beginning softly and low in his register. The song begins to build in texture with the introduction of a string ensemble (which

¹⁸ Neil Young, "Old Man" from *Harvest* (Reprise Records, 1972), Track 6.

¹⁹ David Bowie, "Five Years" from *Ziggy Stardust and the Spiders from Mars* (RCA Records, 1972), track 1.

also has operatic associations) forming long, low dense chords. The melody begins to rise in pitch. The strings also ascend and start wailing high countermelodies. A backing chorus sings where all the voices are overdubs by Bowie, reinforcing the loneliness of the protagonist. The vocal melody powerfully stretches to Bowie's highest register. Psychedelic-style guitar sound effects scream. The song has reached its peak. Then, quite abruptly, the many layers retreat into a wash of reverberation leaving behind the lonely echo of the drumbeat.

It is through the combination of song structure, instrumental arrangement and studio production that Bowie emphasises the emotional drama in "Five Years". In my work I incorporate this approach to create additional drama within the emotional narrative of the album. The clearest example can be heard in the song, "Hiding in the Night". The drama is created with dynamic vocal melodies, grand textural gestures, the use of a choir and brass section, and studio effects. The upsurge found in this song is of particular significance because it serves as the overall climax to the album. The dramatic approach ensures the work can reach its highest peak before winding down to a close.

To counterbalance the grand dramatic gestures in my music I instil a sense of irony within the journey. The biggest influence on this aspect comes from nineties Indie Rock artists, such as Beck, Pavement and Custard. These artists expressed irony by diverting the meaning traditionally associated with a given style. This was often achieved by the juxtaposition of material with contrasting stylistic gestures. For example, in the Custard song, "Pluto (Part 1 & 2)",²⁰ an honest storytelling mood is set by the use Country music sounds, such as pedal steel guitar (see Audio Example 2.8). The mood is contrasted by incongruous bursts of cacophonous Punk guitar riffs and eighties styled synth-bass lines. Custard therefore achieved irony by diverging from the typical expression of a given style, something of significance in my own work. In my song, "Tower", for example, I have intentionally opposed traditional associations of keys, progressions and styles. The verse of the song is in a major key, yet is quite unhappy in its lyrical content. This is further emphasised by the subtle development of dissonance in the accompaniment. The chorus, on the other hand, is

²⁰ Custard, "Pluto (Part 1 & 2)" *Loverama* (RooArt/BMG, 1999), track 8.

intended to be superficially ‘happy’ with the melody and arpeggiated guitar line reminiscent of early 1960s ballads, yet, ironically, this section is set in a minor key.

Finally, modern-day psychedelic bands, such as The Super Furry Animals and The Beta Band, have evolved psychedelic music to combine traditional analogue equipment with digital technology in creating sound effects, coupled with modern production techniques (see Example 2.9). This includes the use of drum machines, samplers, and sound manipulation programs. My music also embraces modern technology (digital editing, audio plugins) combined with vintage equipment (70s preamps for recording, guitars and amps from the 60s), and songs such as “Livin’” display digital drum loops and sound effects created in programs such as Ableton Live.²¹

Architectural Design

In order to unify the eclectic nature of an emotional narrative the consideration of architecture is of utmost importance. For an historical view on this I observe the journey-like feel displayed in the concept albums that blossomed out of the psychedelic movement during the 1960s and 1970s. However, although I am a rock musician, I have been trained in classical guitar and have had a formal tertiary music education. Consequently, I am also drawn to structures displayed in classical music. In essence, my architectural approach is a hybrid of rock and classical techniques. I begin work with improvisation and experimentation as with the aural tradition of rock music. I record improvised ideas in the studio, and then notate them out so I can analyse, edit and structure the composition – a method drawn from my classical training. Individual songs can be given context through a consideration of the overall architecture of an album, and their material can become a resource to be used across the whole album. For example, motifs from one song can be subtly weaved into an earlier song to create foreshadowing.

²¹ Ableton Live is a computer program that allows for real-time manipulation of multiple sound files. This includes playback speed, reversing the sound, and effects such as bit-rate reduction, reverbs, flanges and delays.

Once the final scores are complete, they are then taken to musicians in the studio, where the pieces grow further through collaboration and additional improvisation – but, unlike the initial experimental stage, now the embellishments of musicians are guided and contextualised by the structured score. Overall, it is a back-and-forth process between collaborative improvisation and individual composition, which is inspired by the concept albums of the late sixties and early seventies.

Allen Moore states that the ‘concept album’ originates from The Beatles’ *Sgt. Peppers Lonely Hearts Club Band*, and defines it as being an album that is specifically “designed to be played from beginning to end without a break (except for that necessitated by turning the record over).”²² Kevin Holm-Hudson notes that *Sgt. Peppers* received many accolades within art-music circles and believes that this response “encouraged many rock musicians to think that their music might indeed be ‘art’, and that their recordings were capable of attaining lasting status.”²³ He explains that artists began to expand the model of the concept album, particularly noting The Moody Blues album, *Days of Future Passed*,²⁴ which “explored the metaphysical implications of a day from dawn to nightfall.”²⁵ Hudson-Holm elaborates, suggesting that The Moody Blues use of a symphony orchestra on the recording “fed the pseudoclassical ambitions of many a progressive rock artist to come.”²⁶ Thus as the psychedelic movement gave way to progressive rock in the early 1970s, and the LP overtook singles in the market²⁷, an air of ‘seriousness’ dominated music making as albums came to be perceived as ‘work of art’. Holm-Hudson claims that many bands experimented “with extended suite structures that developed in a manner reminiscent of classical music.”²⁸ Artists began to produce double albums and triple albums. Other classical structures were adapted, such as the Rock Opera. However, by the late 1970s, as the reactionary abandon of Punk emerged, it became apparent that progressive rock had, as Paul Morley writes, “drifted further and further away from

²² Allen Moore, *Sgt. Peppers Lonely Hearts Club Band* (Cambridge: Cambridge University Press, 1997) 72.

²³ Kevin Holm-Hudson, *Progressive Rock Reconsidered* (New York & London: Routledge, 1999), 7.

²⁴ The Moody Blues, *Days of Future Passed* (Deram/EMI, 1967)

²⁵ Kevin Holm-Hudson, *Progressive Rock Reconsidered*, 7.

²⁶ *ibid.*

²⁷ Allen Moore, *Sgt. Peppers Lonely Hearts Club Band*, 72.

²⁸ Kevin Holm-Hudson, *Progressive Rock Reconsidered*, 10.

what rock & roll is about.”²⁹ Allen Moore perpetuates this argument, suggesting that these artists’ abandonment of rock music’s blues roots lead to, “an era of pomposity”.³⁰ This label is particularly pertinent with bands such as Yes who became more concerned with exhibiting individual virtuosity than crafting a stimulating sonic experience. Furthermore, as Chris Cunningham notes, the psychedelic-style studio experimentation, which was initially an integral element of studio album production, was discarded for a dry ‘authentic’ representation of musical material.³¹

The experiments in album structure during the progressive rock era ultimately lead to an elitist approach to music making. However, the sense of journey elicited by concept albums should not be cast aside. There have been many examples of concept albums since the 1970s that have achieved high regard whilst maintaining a rock music sentiment – Radiohead’s *OK Computer*³² for example. On observing this, it is clear that when crafting a cohesive album package a rock music sensibility needs to be applied. To achieve this in my work, I ensure that each track can stand alone as a rock song whilst employing classical-style structures in a simplified fashion to maintain a consistent journeying feel across the whole album.

The structures of my songs are generally rock music orientated. “Keep it Together”, for example, is based around a twelve bar blues progression. Other songs, such as “Sleep ’til Its Over”, appropriate typical verse-chorus structures. However, as the album progresses, the song structures gradually diverge from the traditional forms. “Hiding in the Night”, for example, was designed around the need to marry two main contrasting sections. This song, although loosely maintaining a verse-chorus feel, there is a gradual shift within the structure to allow the sections to crossover seamlessly.

In homage to the tradition of vinyl records, the album has been written in two parts, suggesting the different sides of the record. It’s structure at a macro level alludes to sonata form, however the form is not appropriated in terms of thematic development

²⁹ Paul Morley, “New Pop UK” in Clinton Heylin (ed) *The Penguin Book of Rock and Roll Writing* (New York: Viking, 1992), 202.

³⁰ Allen Moore, *Sgt. Peppers Lonely Hearts Club Band*, 70.

³¹ Mark Cunningham, *Good Vibrations: A History of Record Production* (London: Sanctuary Publishing Ltd, 1998), 180-7.

³² Radiohead, *OK Computer* (EMI, 2007).

(i.e. there is no exposition-development-recapitulation), rather it has been used as a guide for the harmonic progression of the eclectic collection of songs in consideration of the tension between the tonic and the dominant chords. The album is based around the key of A major/mixolydian. It begins in A major, modulates to E major for the end of ‘side one’, then returning to A major for the close of ‘side two’. This approach ensures that each piece flows contextually within a harmonic coherency established by a tonic-dominant tension. The macro structure also takes into consideration the progression of different stylistic traits, as mentioned previously regarding emotional narrative.

In an attempt to adhere to the rock aesthetic my songs maintain a simple melodic structure. Within the arrangement of the accompaniment, however, there are complex micro-structural elements that express emotion with dramatic intention. This approach is drawn from Wagner. As John Drummond notes:

[Wagner considered a vocal melody to be] too closely linked to the text to be able to communicate properly what lies behind it: that function must be performed by the orchestra... in its ability to universalize specific emotions and to comment on the action.³³

Wagner achieved this with the transposition of leitmotifs within different keys. Each key would be associated with a specific emotion. For example, in *Tristan and Isolde*, as Drummond explains, the key of E represents love and the key of A represents compassion.³⁴ As the leitmotifs move between such keys the emotional underpinning is therefore intensified.

In my work I have appropriated Wagner’s approach in a simplified fashion. The song, “Tower”, for example, has two themes, or *leitmotiven*, each representing the two characters in the song. These themes are placed within two different keys. The key of A major is associated with themes of uncertainty and C# minor is associated with a voice of reason. Furthermore, the dominant chord is avoided throughout the song to enhance an underlying tension, with the exception of one brief perfect cadence at the peak of the song (bar 75). The density of chord structures and levels of dissonance also assist in enhancing the drama. For example, I also place a series of diminished

³³ John D. Drummond, *Opera in Perspective*. (London: J.M. Dent & Sons, 1980), 278.

³⁴ *ibid*, 289.

chords within the supposedly ‘happy’ section of “Tower” to imply that all is not well. The chord structures then form a basis for the development of material that further comment on the drama with external associations, such as dense, abrasive block chords to represent aggression, and flowing countermelodies to represent communication (although these countermelodies are treated digitally to gradually break up the waveform as the song progresses – this represents a breakdown in communication).

Another structural element in my music is the consideration of combining contrasting material in a seamless fashion. To achieve this I refer to composers like Bela Bartók, whose incorporation of folk music in a classical context is of particular interest to me. In “Intermezzo Interrotto”, the fourth movement of his *Concerto for Orchestra*, Bartók presents an interaction between two central themes. As Antokoletz notes, the first is made up of scales derived from Hungarian folk music, the second is a “pseudo-folksong melody of Zsigmond Vincze.”³⁵ However, there is also a third, seemingly unrelated section that interrupts the primary interplay – a satire of a theme from Shostakovich’s Seventh Symphony, which Bartók found particularly vulgar.³⁶ To provide a smooth transition to this section of the piece Bartók presents subtle suggestions of its accompanying rhythms at earlier stages. This effectively lays the foundation of the new theme arrives so that when it is presented in full it is not entirely unrelated.

I have adopted this approach in my own music. For example, in the song, “Hiding in the Night” from the album *Sweet Distractions*, I have two seemingly different sections. I wanted the piece to go through a transition so that it finished in a completely different sonic space to where it started. To do this, I’d present brief incarnations of the final theme between verses, so that when the ending came it came out of the previous material and therefore felt part of a natural musical discourse.

Another classical influence in my composition is that of theme and variation. Donald Grout argues that this form originated in part through Spanish lute compositions in the

³⁵ Elliot Antokoletz, “Concerto for Orchestra” in M. Gillies (ed) *The Bartok Companion* (Portland: Amadeus Press, 2006), 533.

³⁶ *ibid.*

early sixteenth century.³⁷ There are consequently many of these pieces for classical guitar (my primary instrument), such as Sor's *Variations on a Theme of Mozart*.³⁸ Variations are prevalent throughout my album. However, rather than use this as a structure for a single piece of music, I employ motific variations to create consistency across the whole album. For example, the motif used in the bridge of "Sleep'til its Over" reoccurs in simplified variations in "Tower" and "Hiding in the Night" – which has two different variations, a major and minor (see Example 2.1). The variations in this case are specifically positioned with two occurrences in the middle of each 'side' of the album thus creating a macro scale 'bridge' between the eclectic styles. Note also that the variations that appear on 'side B' have been augmented, thus reiterating the idea of expansion as predicated by the psychedelic underpinning.

My approach to architecture is therefore influenced by the concept albums ideas-design, but refrains from the pomposity progressive rock began to be known for by the late seventies, as noted by Holm-Hudson.³⁹ My process is a hybrid-approach of classical and classically influenced rock structures used in a simplified fashion to shape a collection of songs into an emotional journey.

Score-Visceral Process

My creative practice encompasses a combination of improvisation, studio experimentation, scored notation, non-linear editing and collaboration with performers. I do not follow a specific method for every song, however, each will utilise these techniques to some degree depending on the requirements of the song.

The crafting of this album began at the conceptual stage. From the outset my intention was to create a musical journey that progressed through different emotional ties associated with a range of styles that referenced 1960s psychedelic music. The initial process involved listening to a variety of music, from psychedelic rock albums to classical composers. I researched many lesser-known psychedelic bands from the 1960s, tracking down a variety of records to gain a better understanding of the period.

³⁷ Donald J. Grout. *A History of Western Music*. (London: J.M.Dent & Sons, 1960), 230.

³⁸ Fernando Sor, "Variations on a Theme of Mozart" in Harvey Vinson (ed) *World's Favorite Solos for Classic Guitar* (New York: Ashley Publications, 1966), 57-6.

³⁹ Kevin Holm-Hudson, *Progressive Rock Reconsidered* (New York & London: Routledge, 1999), 15.

After months of musical research I started the compositional process. As the architecture of my album was of great importance, I began by composing two sets of studies that focused on structure. The first set of studies explored how a single melodic idea could be expanded into a full-length piece of music. The second set investigated how contrasting material could be merged into a single coherent work.

Example 2.1 Variations of Descending Minim Motif in “Sleep ’til its Over”, “Tower” and “Hiding in the Night”.

SLEEP TIL ITS OVER: DESCENDING MINIM MOTIF



TOWER: DESCENDING MINIM MOTIF



HIDING IN THE NIGHT: DESCENDING MINIM MOTIF - RELATIVE MINOR OCCURRENCE



HIDING IN THE NIGHT: DESCENDING MINIM MOTIF - RELATIVE MAJOR OCCURRENCE



The first set of studies was written for acoustic guitar and lap-steel guitar (see *Studies Set One*). Each piece was developed through a combination of improvisation, notation and analysis. “Study No.1”, for example, began with a four-bar long improvised melody on the lap-steel guitar. I notated the melody then analysed its key elements. Working backwards, the melody was then stripped back sequentially, each time being reduced to less notes and gestures until it was simply one long note. This note became the beginning of piece, and as the piece progresses, the melody slowly unfolds until it

is performed in full. From that point the piece retreats in the reverse order to which it unfolded, however this section was shortened to a quarter of the length of the beginning to bring the piece to a close.

As with the former, the second set of studies were developed through improvisation and notation. The aim of these studies was to analyse how contrasting ideas could be merged. With this in mind, I composed “Decade” and “Maybe James”, each containing multiple themes that originated from recorded improvisations. These works were notated and analysed to ensure any new material was presented through a smooth transition. These studies then formed the basis of a preliminary work in preparation for the album – a four track EP titled *Here’s The Saturns*.⁴⁰ As with the album to come, the EP was intended to flow through different styles and emotional feels.

Before composing individual tracks on the album, *Sweet Distractions*, I planned an overall structure to the journey with regards to mood, tempo and key relationships. From the outset I wanted to write the record in two parts, or ‘sides’, in reference to the two sides of an LP, and, as previously discussed, I loosely implemented the harmonic structure of sonata form to create a cohesive harmonic platform. I decided there would be ten tracks, five on each side, and I wanted the structure to revolve around track eight, which would be the climax of the overall journey. To achieve this I decided the album should unfold in two main ways: one, by gradually expanding song form, and the other, by progressively heightening the psychedelic elements. The structures of the songs were to begin with traditional rock song forms and become more unusual as the journey unfolded. Corresponding with this, the use of mantra-style repetition, drones, and psychedelic-style sound effects were to increase throughout the duration of the album. Once the album reached the climax at track eight the elements would be treated in reverse to bring the album to a close.

⁴⁰ Due to pressure from the band’s management *Here’s The Saturns* ended up having five tracks. Management believed that none of the original four tracks were ‘single’ material. Consequently an older song was added, *I Could Be The One*, which was believed to be more radio-friendly. As with the album, the EP was designed with two ‘sides’ in mind. I believed that *I Could Be The One* felt out of place with the rest of the material, so I placed it at track 3 to serve as a break between the ‘two sides of the record’.

Once finalised, the macro-scale architecture informed the songwriting process. I began by improvising within the given parameters for each track. Then, depending on the style of the songs, these ideas were then documented in one of three ways. Some were recorded as basic demos (see Audio Example 2.10), others were penned in standard notation (see Example 2.2). This process allowed me to analyse the ideas and begin planning each song's structure. Once a preliminary structure was in place I would record a demo of each song using ProTools (see Figure 2.1), in which the non-linear editing capabilities allowed me to experiment further with the intricacies of song structure. In other words, by using the ProTools edit screen as a visual score I could cut up sections of songs and edit them with the advantage of being able to hear the results. In some instances this process was repeated several times, each time further refining the flow of the song. Once a song was sufficiently developed I would then transcribe it as a full score (see Example 2.3), allowing me to analyse and edit elements of the arrangement that are not represented in the ProTools edit window, such as rhythmic and harmonic relationships. Then, I recorded a final demo (see Audio Example 2.11) for each song with specific consideration of timbres and sound environments to inform the final product. This provided several functions. Firstly, it allowed me to analyse the album as a whole visceral and emotional experience and make note of any final changes to be made. Secondly, it provided an easy means for communicating particular production requirements with the producer. Finally, it served as a guide for the band members and session musicians who were to perform on the final product, partly because some of the musicians cannot read sheet music, and also because it allowed for what Lucy Green describes as 'aural copying'. She states that:

Aural copying of course pays attention to a number of factors which are not readily communicated through notation. These include idiosyncratic and non-standardized timbres, rhythmic flexibility, pitch inflection and many other aspects, not least those never-to-be-defined but always recognizable qualities, groove, 'feel' and swing.⁴¹

This meant that when the final recording process began the intention of each song and its context within the album's structure was clear to all involved.

⁴¹ Lucy Green, *Music, Informal Learning and the School: A New Classroom Pedagogy*. (London: Ashgate Publishing, Hampshire, 2008), 8.

Although the album was scored, it was not the be all and end all. Collaboration on parts was also a key element, especially with guitar parts, which Chris Rollans (guitarist and producer) and I spent a long time working on. In the recording process, the retro aesthetic was present in the vintage equipment used (such as 1972 Fender Thinline Telecaster guitar, Vox AC30 valve amplifier, Hammond B-3 organ). The following editing and mixing phase ensures that all the songs flow and the emotional narrative is coherent. This meant comparing the sounds from one track to the next, and creating sound environments that are appropriate. It also involved editing of songs. For example, four bars cut out of the intro of “Perry’s Lookdown”.

Summary

My credo within rock and concert music is to explore an emotional journey in the music that is fed by a visceral process that is informed by architectural design. The emotional journey draws on rock formulae from The Beatles through to Radiohead and is influenced by the psychedelic ideas of Leary and later extensions of this into timbre transformation. This journey is also fed by an eclectic retro attitude drawn from 1960s and 1970s rock. The whole emotional journey is architecturally designed drawing on both classical models, especially from Wagner, and classically influenced rock. The whole personal aesthetic might be described as a ‘psychedelic driven scored-visceral journey’.

6/7/08

BRASS INST: + p/s strings in here too!

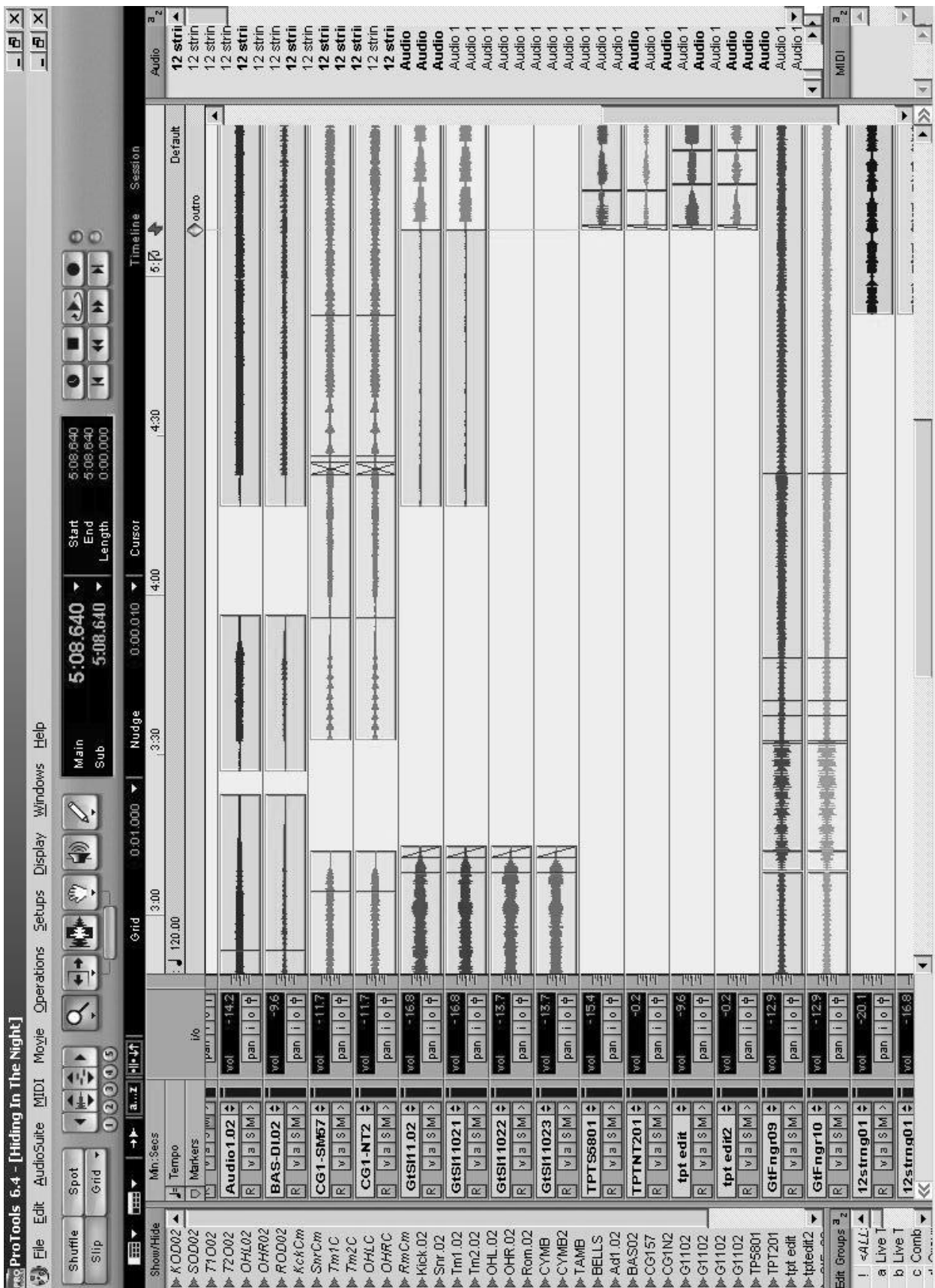
Handwritten musical notation on staves, including notes, rests, and dynamic markings like *pp* and *sf*.

Handwritten notes:

- for psych audio like "Explaining Credit to Americans"
- maybe even reverse guitar or some kinda sound fx.

Handwritten musical notation continues below the notes, including staves with notes, rests, and dynamic markings like *pp* and *sf*.

Figure 2.1 “Hiding in the Night” – ProTools Edit Screen



Example 2.3 “Hiding in the Night” – Full Score

150

DR.

CLAP.

TELE.

335.

BASS

SYNTH.

V.C.



155

A. SAX.

TPT.

DR.

CLAP.

TELE.

335.

BASS

SYNTH.

VLA.

V.C.

STRICT STRAIGHT RHYTHM

mf

f

CHAPTER THREE - CONTEXT

Foundations of a Personal Musical Style: Formula Subversion, Sonic Setting, Psychedelia and Technology

This chapter will provide a context for my creative work within rock music culture. It will explore three key areas. Firstly, it will establish a method to analyse rock music considering its referential nature, its use of musical associations, an artist's individual idiolect and the spatialisation of record production. Secondly, it will analyse the musical functions of psychedelic music. Finally, it will investigate the historical development of the rock album in relation to technological advances, music industry decisions and artistic endeavors.

Idiolect, Musical Associations and Spatialisation

A significant factor in songwriting is the adoption and manipulation of pre-existing musical formulas. Lars Lilliestam defines a musical formula to be, “a characteristic musical motive or pattern, which has a recognizable core even if the exact performance of the formula can be varied within given cultural frameworks.”⁴² Musical formulas exist in many forms – including (but not limited to) chord progressions, drum patterns and guitar riffs – and can be adopted to achieve a variety of results. To illustrate this, compare the execution of the twelve bar blues progression in Chuck Berry's “Johnny B Goode”⁴³ with The Beatles' “Yer Blues”⁴⁴ (see Audio Example 3.1 and 3.2). The Berry song is up-tempo with a strict rhythmic feel. The Beatles' song, on the other hand, is slower in tempo and rhythmically relaxed. Furthermore, “Yer Blues”, written a decade after “Johnny B Goode”, is placed in a different cultural context. That is, “Johnny B Goode” was ‘of its time’ amidst many other songs fashioned in this way, such as “Long Tall Sally”,⁴⁵ “Boppin' the Blues”⁴⁶

⁴² Lilliestam, Lars. ‘On Playing by Ear’ *Popular Music* 1996 Vol 15 (2), 203.

⁴³ Chuck Berry, *Johnny B Goode* (Chess Records, 1958)

⁴⁴ The Beatles, “Yer Blues” from *The Beatles (White Album)* (Apple/Parlophone/EMI, 1968), disc 2 track 2.

⁴⁵ Little Richard, *Long Tall Sally* (Speciality Records, 1956)

⁴⁶ Carl Perkins, *Boppin' the Blues* (Sun Records, 1956)

and “The Hippy Hippy Shake”.⁴⁷ “Yer Blues”, however, was revisiting the formula in a different time and place, thus recontextualising it.

Allan Moore refers to this referential approach as ‘signifying’. As he explains, “one ‘signifies on’ some other music, in the process commenting on it, weaving ones own work into the web of the culture’s musical memory and, in the process, consolidating the music on which one is signifying.”⁴⁸ He suggests that songwriters are not necessarily striving for ‘originality’ per se, but they “work with sufficient difference to produce a recognisable idiolect.”⁴⁹ An idiolect, he proclaims, is the ‘personal fingerprint’ within an already established style. To illustrate this, he observes that, “both (Elvis) Presley and Chuck Berry were rock’n’roll singers, for instance, but no rock’n’roll fan would confuse the two – they each had their own idiolect.”⁵⁰ He suggests that this delineation is just as pertinent for songwriters. Songwriting is therefore, according to Moore, a form that needs to be measured against the norms of the style (or styles), “within and against which it works.”⁵¹ For example, The Rolling Stones exhibit many unifying factors that surmount to an individual idiolect. On their album, *Exile on Main Street*,⁵² there are the songs “Rocks Off” and “Shine a Light”. “Rocks Off” is an up-tempo song that signifies on blues and Mo-town styles (see Audio Example 3.3), while “Shine a Light” is slower in tempo and references American gospel music (see Audio Example 3.4). Although the songs are stylistically different there are unifying factors that ensure they sound undeniably like The Rolling Stones. This includes Mick Jagger’s approach to melody and through a relaxed and fluid vocal delivery style, the unique bluesy guitar techniques from Keith Richards, the solid bass’ guitar techniques, the loose style of drumming from Charlie Watts, countered by Bill Wyman’s tight, rhythmic bass. In addition to these surmounting traits, add the band’s organic approach to record production, and you have the ingredients that distinguishes their individual idiolect.

⁴⁷ Chan Romero, *Hippy Hippy Shake* (Del-Fi Records, 1959)

⁴⁸ Allan Moore, “Principles for teaching and assessing song-writing in higher education”
<http://www.palatine.ac.uk/events/viewdoc/157/> (Downloaded 17.3.07)

⁴⁹ *ibid.*, 10.

⁵⁰ *ibid.*

⁵¹ *ibid.*, 11.

⁵² The Rolling Stones, *Exile on Main St.*, (Virgin Records, 1972)

“Shine a Light” also demonstrates the compositional effect of musical associations. Lucy Green argues that musical associations contain intrinsic emotional connotations created through both personal and shared cultural histories.⁵³ Consequently, musical associations provide a context that enhances a song’s meaning. In the case of “Shine A Light”, the religious connotations established in the lyrics (such as “may the good Lord shine a light on you”) are enhanced by the instrumentation, which includes organ and gospel singers. In a similar vein, “There She Goes My Beautiful World”,⁵⁴ by Nick Cave and the Bad Seeds, also uses a gospel choir for religious undertones. This song also uses harmonic associations, such as the final plagal (amen) cadence, as the choir sing the word ‘again’ (see Audio Example 3.5). Other examples of musical associations can be found in the enticing thumping beats of dance music, the majestic proposition of a fanfare, and the exotic implications of eastern modes. Musical associations create emotional ‘imagery’ that enriches thematic intention in a dramatic fashion.

As Rick Altman observes, every recording displays a spatial signature.⁵⁵ The methods used to create this can involve a ‘natural’ sound environment – achieved through microphone placement – or an artificial space created by reverb and other studio effects. The consideration of spatial characteristics on a recording gives a song context. For instance, a vocal that is recorded close to the microphone and presented dry in a mix can suggest intimacy and sincerity, whilst a vocal recorded from a distance and immersed in a large, washy reverb can signify remoteness. The Augie March song, “Departure”,⁵⁶ is a good illustration of drama depicted through spatial consideration (see Audio Example 3.6). The song begins distant. The reverb is almost completely wet and the low frequencies of the voice have been filtered out. This sets a complementary environment for the subject of the song, departure and abandonment. Then, three minutes into the song, the instruments become more present in the mix and the tones become warmer, the voice more full in sound. Ironically, this occurs during the lyrics, “Swim the sea and walk the land, to leave and leave and leave and

⁵³ Green, Lucy. “Popular Music Education in and for Itself, and for ‘Other’ Music: Current Research in the Classroom” *International Journal for Music Education* 2006 Vol 24(2), 102.

⁵⁴ Nick Cave and the Bad Seeds, “There She Goes My Beautiful World” from *The Abattoir Blues/The Lyre and the Orpheus* (Mute Records, 2004), track 5.

⁵⁵ Rick Altman “Musical Heterogeneity of Recorded Sound” in A. Bennet, B. Shank and J. Toynbee (eds) *The Popular Music Studies Reader*. Routledge: New York, 2006. p272

⁵⁶ Augie March, “Departure” from *Waltz* (RooArt/BMG, 1999), track 4.

leave” – the lyrics suggest leaving, and yet the production of the music implies an arrival. The production on this track sets the scene dramatically with a cold, distant mood, and then concludes closer and more personal, suggesting a possible reconnection.

Thus with rock music’s song conventions, individual idiolects emerge to signify a personal musical style whilst musical association further enriches this character. Of particular note is the spatial signature approach – a textual timbral experimentation – that can be particularly well developed within the experimental timbres of a psychedelic aesthetic.

Psychedelic Rock Music

The psychedelic era of the 1960s was defined by its colourful designs, radical fashion and, of course, its music. According to Charles Perry, the period began during 1965 as a result of the growing proselytism of Timothy Leary,⁵⁷ a psychologist who advocated the use of psychedelic drugs as a means of gaining spiritual enlightenment. Leary believed that:

The psychedelic or visionary experience releases a wide range of awareness-of-energy and tunes us in to patterns of neurological signals which are usually censored from mental life.⁵⁸

However, due to the unpredictable nature of the drugs, he felt that a beneficial psychedelic experience required guidance. As he writes:

Manuals and programs were necessary to guide subjects through transcendental experiences with a minimum of fear and confusion... (so) we turned to the only available psychological texts which dealt with consciousness and its alterations – the ancient books of the East.⁵⁹

Leary compiled his own translations of *The Tibetan Book of the Dead* and the *Tao Te Ching*, which he referred to as ‘psychedelic manuals’. He emphasised that transcendental meditation using these mantras and sutras provided a valuable platform

⁵⁷ Charles Perry, “Wholly Communion” in James Henke and Parke Puterbough (eds), *I Want to Take You Higher: The Psychedelic Era 1965 – 1969*. (San Francisco: Chronicle Books, 1997), 17.

⁵⁸ Leary, Timothy, *Psychedelic Prayers and Other Meditations* (San Francisco: Ronin Publishing, 1997), 35.

⁵⁹ Timothy Leary, *Psychedelic Prayers: After the Tao Te Ching* (London: Academy Editions, 1966), 3.

for a meaningful psychedelic experience. This eastern influence was to have a profound impact on 1960s culture.

After setting up his headquarters in New York, Leary commissioned Michael Hollingshead to set up the World Psychedelic Centre in London during the June of 1965. Perry notes that, “Hollinshead’s plan was to introduce as many influential people to LSD as possible as quickly as possible.”⁶⁰ The centre attracted a variety of visitors, especially musicians, poets, artists, and filmmakers. Among the visitors were Roman Polanski, Donovan, Eric Clapton, Peter Asher and Paul McCartney.⁶¹ Consequently social awareness of psychedelia within the counter-culture developed rapidly. The colourful experiences of LSD were depicted in the artwork and fashion of the period. Likewise, music also began to reflect the psychedelic experience.

To explore the details of the psychedelic influence in music consider The Beatles song “Tomorrow Never Knows” (see Audio Example 3.7).⁶² Many of the lyrics in the song were taken directly from Leary’s *The Psychedelic Experience: A Manual Based on the Tibetan Book of the Dead*, such as the line, “Whenever in doubt, turn off your mind, relax, and float downstream,”⁶³ which Lennon used to open the song, thus inviting the listener into the psychedelic world. Whilst the lyrics obviously explore one of the seminal texts of the acid-taking counterculture, the musical arrangement and audio production represent the psychedelic experience in a vast, auditory event. On close inspection there are two significant elements at work: eastern influences on musical structure and experimentation in record production.

The eastern influence permeates in a number of ways. Firstly, there is an approach to repetition that has strong resonance with mantra. Secondly, there is the use of Indian modes. Thirdly, there is the existence of a drone. The mantra-like repetition of “Tomorrow Never Knows” has obvious connections with Leary’s psychedelic philosophies. The musical effect of such application is well summed up by Richard Middleton who states that:

⁶⁰ Charles Perry, “Wholly Communion”, 18.

⁶¹ *ibid*, 21.

⁶² The Beatles, “Tomorrow Never Knows” from *Revolver* (Parlophone/EMI, 1966).

⁶³ John Lennon, cited in B. Roylance, J. Quance, O. Craske & R. Milisic (eds) *The Beatles Anthology* (San Francisco: Chronicle Books, 2000), 209.

Repetition is often associated with the phenomenon of being ‘sent’, particularly in relation to ‘hypnotic’ rhythmic patterns and audience trance: a collective loss of self... Continuous repetition approaches that point where we know that change is ruled out, the point of monadic unity.⁶⁴

Middleton also suggests that repetition can be separated into two forms, musematic and discursive. Musematic repetition is found in smaller components such as a riff or motif, whereas discursive repetition is more to do with larger phrases and sections.⁶⁵ This frame is a good tool for analysing repetitive mechanics. To gain a better understanding of the ‘musical mantra’ operating in “Tomorrow Never Knows” compare the song with the Hare Krishna mantra:

Hare Krishna Hare Krishna

Krishna Krishna Hare Hare

Hare Rama Hare Rama

*Rama Rama Hare Hare*⁶⁶

At a musematic level, the mantra operates through the repetition of the individual words ‘Hare’, ‘Krishna’ and ‘Rama’. The discursive element functions by the repetition of the whole, over and over and over again. To compare this to the Beatles example (see Example 3.1), at a discursive level there is the single melody that is repeated for the duration of the song, and note there is no chorus, just the same repeated section. When deconstructed further, at a musematic level there is the rhythmic repetition of triplets coupled with the reinforced repetition of the final melodic accent, which also coincides with a repeated lyric at each instance (It is not dying, it is not dying – from the beginning, from the beginning). So the similarities between the song and the mantra are quite apparent, thus solidifying Leary’s meditative approach to psychedelia within a musical context.

Example 3.1 The Beatles “Tomorrow Never Knows” – Melody



⁶⁴ Richard Middleton, *Studying Popular Music* (Philadelphia: Open University Press, 1990), 271-2

⁶⁵ *ibid*, 269.

⁶⁶ Stephen Knapp, *The Heart Of Hinduism: The Eastern Path to Freedom, Power and Illumination*. (iUniverse Publishing, 2005), p 433.

Another eastern influence evident in the melody is the use of a mode. Although the flat seventh could indicate a mixolydian mode in western music, other aspects of the song, such as the use of the Sitar, suggests the melody was deliberately referencing Indian modes. This association is reinforced by the consistent drone throughout the song (provided by the sitar, bass guitar and looped drum pattern) and the manner in which the melody works with and against it. In Indian music, according to Nazir Ali Jairazbhoy, a drone defines the modality of a piece by providing a ground-note that the intervals of the mode can be measured against.⁶⁷ Whereas western music generally creates tension with harmonic relationships, Indian music creates tension through the relationship between modal intervals and the ground-note of the drone. As Nazir explains:

Only the ground-note is at rest and needs no completion. All other intervals manifest instability, each to its own particular degree, and require fulfillment which can only be achieved by a return to the ground-note.⁶⁸

The melody in “Tomorrow Never Knows” operates in an analogous fashion, moving through different modal intervals (each possessing a varying degree of instability) until finally resting on the ground-note.

Whereas the eastern influences on “Tomorrow Never Knows” can be related to the text-based guidance given by Leary, the vividness of the psychedelic experience is illustrated through the production aspects of the recording. With a considered approach to the sonic environment of the song, the ‘natural’ grounding elements (drums, bass and sitar drone) are juxtaposed with experimental timbres and sound effects giving the song a dramatic context. The most apparent timbral effect is used on John Lennon’s vocal, which was recorded through a rotary Leslie speaker.⁶⁹ This gives the impression that he is calling out from a distant, altered place. Other effects, such as reverse guitar and a multitude of bizarre sounding tape-loops create a sonic environment that reinforces displacement from reality. These effects create the spatial signature of the recording. The ultimate result is a musical experience that is

⁶⁷ Nazir Ali Jairazbhoy *The Rāgs of Northern Indian Music: Their Structure and Evolution* (Bombay: Popular Prakashan Pvt. Ltd, 1995), 65.

⁶⁸ *ibid.*

⁶⁹ George Martin, cited in B. Roylance, J. Quance, O. Craske & R. Milisic (eds) *The Beatles Anthology* (San Francisco: Chronicle Books, 2000), 211.

accentuated by sonic colour blossoming out of the meditative foundation set by the mantra and drone.

In summary, The Beatles adopted Leary's eastern influenced philosophies within an experimental studio-recording environment to illustrate the psychedelic experience through a musical narrative. The song signifies Indian music styles within a rock music context by coalescing rock instrumentation with Indian timbres, mantra-like repetition, modes and drones. From a production perspective, the combinations of eastern and rock music associations are presented with a spatial signature that suggests an altered reality through timbral manipulation. The result is a personalised representation of the psychedelic experience that is defining of The Beatles idiolect. Although "Tomorrow Never Knows" was not the first piece of popular music to embody psychedelic concepts, The Beatles level of commercial success and the song's direct relation to the origins of psychedelia make it a landmark model of psychedelic music that has been embedded in cultural memory. To this extent, "Tomorrow Never Knows" is a bookmark to which other incarnations of psychedelic music can be measured against. As Gary Lachman writes:

What had been for Leary a suggested tactic for handling bad vibes during (an acid) trip had now become the word of law for Lennon and his fans. The age of pop psychedelicism had begun.⁷⁰

Another example of psychedelic music from this period can be found in Pink Floyd's song "Let There Be More Light"⁷¹ from their 1968 album, *A Saucerful of Secrets* (see Audio Example 3.8). As with "Tomorrow Never Knows", the song explores the psychedelic experience through its lyrics, its musical arrangement and its production. From the outset the song has suggestions of mantra and drone. The focus for the first minute and sixteen seconds is a repetitive bass with slight variation. As can be seen in Example 3.2, the consistent return to the lower G serves as the drone, whereas the higher syncopated melody (G – D – G – D – G) creates a mantra-like motif.

Example 3.2 Pink Floyd "Let There Be More Light": Bass Introduction

⁷⁰ Gary Lachman. *Turn off Your Mind: The Mystic Sixties and the Dark Side of the Age of Aquarius*. (New York: The Disinformation Company, 2001), 335.

⁷¹ Pink Floyd "Let There Be More Light" from *A Saucerful of Secrets* (Columbia/EMI), Track 1.



There are three distinct sections of the song, the introduction, the verse dialogue (which begins at 1min 16secs), and the ‘outro’ (which begins at 3min 24secs). All three sections revolve around the implied drone on G, although the verse dialogue section deviates from this to some extent. It is comprised of two contrasting phrases that through their interaction create a psychedelic narrative within the song. The first phrase contains several eastern influences (see Example 3.3). Throughout it a drone on G is implied and the melody travels in a modal fashion with melismatic characteristics. There are also mantra-like qualities. This is evident in the lyrical repetition, “Now, now, now is the time, time, time to be, be, be aware,” and is echoed in the melodic structure. Two mantra-like elements exist at a musematic level. One is the repeated motif used in the first three bars, and there are also the recurring deviations between F# and G in the fourth bar. At a discursive level there are four repetitions of this line, which are dispersed by the second deviating phrase.

Example 3.3 Pink Floyd “Let There Be More Light”: Verse Dialogue – Phrase 1



It is also important to note the immediacy of the first phrase, that is, it is set in present tense – a suggestion of being in the moment. The second motif, on the other hand, is removed from this setting, serving as a third-person commentary, or recollection of the psychedelic experience. This is illustrated lyrically by phrases such as, “then at last the mighty ship descended at a point of flame, made contact with the human race at Mildenhall.” The external perspective of this phrase is also depicted by its musical structure, which reverts to a western approach to harmony (see Example 3.4). Deviating from the G orientated drone, this phrase modulates to C minor with clear harmonic aim. After briefly visiting F minor, the phrase pivots on D minor, which serves as the minor dominant to return to the G drone orientation of the recurring first phrase through a chromatic descent. Whilst the first phrase draws on eastern influences to symbolise being within the altered psychedelic state, the western style

harmony of the second is symbolic of reflection on the psychedelic through a ‘normal’ state of mind.

Example 3.4 Pink Floyd “Let There Be More Light”: Verse - Phrase 2

Then at last the might - y ship des - cend - ded on a point of flame made

con - tact with the hu - man race at Mild - en - hall

i iv

i ii (v) VI# (II) VI (IIb)

The musical interaction between these two phrases is also mirrored in the spatial elements of the song’s production. During the first phrase the vocal melody is positioned to the right side of the mix whereas the second is positioned on the left side. This reinforces the commentary nature of phrase two.

“Let There Be More Light” exhibits other psychedelic production elements during the ‘outro’ section. Most notable are the timbres of Dave Gilmour’s distorted guitar solo that is mixed with a stereo delay effect, thus emphasising the sense of altered space. As with phrase one of the verse dialogue section, the guitar melody features frequent tension between the minor second and consequent resolve to the ground-note – thus displaying elements analogous to Indian music. (see Example 3.5).

Example 3.5 Pink Floyd “Let There Be More Light” – Excerpt from guitar solo

With all these things considered, the psychedelic elements within “Let There Be Light” are quite clear. There is mantra-like repetition, modal melodies over a drone, a psychedelic approach to timbres and sound effects, and a psychedelic spatial signature.

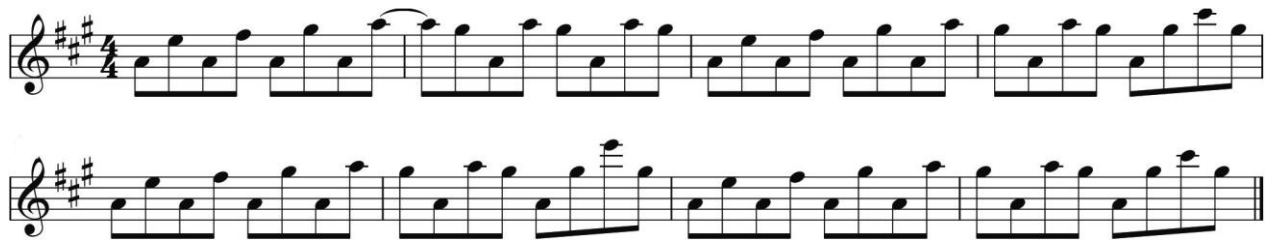
All of these elements are definitive of much sixties psychedelic music, although the degree to which each is used may vary from one song to another, and while this songwriting approach was originally synonymous with the psychedelic experience as purported by Leary, it has since been re-contextualised in many ways. Radiohead’s 1997 album *OK Computer* is one example of modified psychedelic music. Whereas the sixties approach illustrated a detached psychological state that was a heightened vivid experience, Radiohead employ psychedelic-like elements to illustrate a different sense of detachment, a sense of alienation through the depersonalization of capitalist society. This is evident in the song, “Let Down”⁷² (see Audio Example 3.9). Firstly, there is a sense of estrangement in the songs lyrics:

Starting and then stopping
Taking off and landing
The emptiest of feelings...
When it comes it’s so so
Disappointing let down and hanging around ...
One day you’ll know where you are

The most obvious psychedelic connections can be found in the instrumental break (2min 28sec – 3min 41sec). Throughout the entire section there is a drone on A. There is also mantra-like repetition found in the guitar pattern (see Example 3.6). In this guitar part the drone is outlined by the consistent return to A, although the bass also holds the ground-note from 2min 47sec. At a musematic level there is the syncopated melodic ascent (E – F# – G# – A) and discursively the part is repeated for the duration of the prolonged instrumental break. During this section there are also many psychedelic timbral and spatial elements, such as large reverbs, delay effects on the guitars, ‘wind sounds’ from filtered white noise, cross-rhythmic guitar lines and synthesized bleeps.

⁷² Radiohead, “Let Down” from *OK Computer* (EMI: #7243 8 5529 2 5, 1997), Track 5.

Example 3.6 Radiohead “Let Down”: Instrumental Break - Repeated Guitar Pattern



Other mantra-like elements exist throughout the song. At 40 seconds, for example, there is an overpowering guitar motif that quivers between D and C# (see Example 3.7), possibly representing the repetitive noise of the outside world. This effect is reinforced by a barrage of cross-rhythmic patterns throughout each verse.

Example 3.7 Radiohead *Let Down*: Guitar Motif



In review, “Let Down” appropriates mantra, drones and sound effects to illustrate psychological detachment from reality. Although the song does not sound of eastern influence, the same psychedelic mechanisms are still at play as demonstrated above. It is in this way that Radiohead appropriated psychedelic musical elements to suggest a sense of removal and detachment.

Wilco offer a different perspective of modified psychedelia. On their song, “Poor Places”,⁷³ they employ a psychedelic approach to remove the song from its original context (see Audio Example 3.10). As discussed on the documentary, *I Am Trying To Break Your Heart: A Film About Wilco*, *Poor Places* is a simple folk-style song. However, the band felt that the singer-songwriter feel was inadequate in the context of the album. They decided to create a sonic landscape of drones, feedback and other noises that removed the song from its folk music associations and placed it in a fluid textural environment. As Jay Bennett said:

⁷³ Wilco, “Poor Places” from *Yankee Hotel Foxtrot* (Nonesuch Records/Warner #7559796662, 2002), Track 10.

as demonstrated by Radiohead and Wilco. To this extent psychedelic music is not necessarily something that is directly drug-related, but rather experience-related. In other words, it applies the hypnotic nature of repetition coupled with lyrical themes of detachment, and then uses exploratory production techniques to create a textured sonic journey for the listener.

Psychedelic Structure and Beyond: The Development of the Concept Album

Within the context of a three-minute pop song the sense of journey imbued in psychedelic music is somewhat limited. The psychedelic-informed songwriting techniques of the mid-sixties formed the foundation for a larger-scale approach. In 1966, The Beatles timely release of *Sgt. Peppers Lonely Hearts Club Band* changed the shape of the music industry as the ‘concept album’ was born.

A concept album is a recording designed to flow in a narrative-like fashion with a considered application of studio production techniques to enhance its visceral impact. Allen Moore claims that, “in the wake of *Sgt. Pepper*, straightforward rock ‘n’ roll was banished for some years... The ‘concept album’ gave rise to (other) albums designed to play from beginning to end without a break (except for that necessitated by turning the record over).”⁷⁵ By the 1970s, the album was considered to be the pinnacle of rock music composition. An industry level, the LP had always held a higher cultural status, and by focusing on albums over singles, artists were positioning themselves as akin to the great classical composers. There was a prejudice against singles that had developed through a combination of industrial dictation, technological development and creative exploration within specific cultural conditions. As Simon Frith explains:

All hi-fi inventions (and this includes the compact disc) have been marketed, at first, on the assumption that the consumers most concerned about sound quality and a permanent record library are ‘serious’ consumers, consuming ‘serious’ music. The late 1940s ‘battle of the speeds’ between CBS’s 33⅓ rpm LPs and RCA’s 45 rpm singles was resolved with a simple market division –

⁷⁵ Allen Moore, *Sgt. Peppers Lonely Hearts Club Band* (Cambridge: Cambridge University Press, 1997), 72.

LPs were for classical music collectors, 45s were for pop. Pop thus continued to be organized as three-minute segments, as music of convenience and of the moment.⁷⁶

This market division between classical and popular music elevated the status of the LP format in the cultural consciousness. Even though there were LP releases of popular music during the 1950s and early 1960s, these were compilations of singles with ‘filler’ – made up songs considered to be less commercially viable and cover versions of pop classics. This was in stark contrast to the complete works found on classical releases. However, whereas classical LPs were generally a documentation of an artwork – that is a recording of a particular performance – the experimental approach to studio recording used in concept albums meant that the artwork became the LP format itself.

The experimental studio approach used in concept albums stems from the revolutionary work of Les Paul, the pioneer of multi-tracking and tape delay. According to Mark Cunningham, Paul first experimented with multi-tracking in 1930 by recording from one acetate disc to another, and although he could see the creative potential of his new approach the record companies “could only see the novelty value.”⁷⁷ He continued to explore the options of multi-tracking in his recordings for Capitol Records during the thirties and forties with a small influence on the industry, which Cunningham notes is evident on Sidney Bichet’s solo multi-instrumental performance on “The Sheik of Araby” in 1941,⁷⁸ although application of the technique was limited due to the loss of sound on quality from multiple duplications to acetate disc. In 1949, however, Paul acquired an Ampex tape machine which he modified with an additional record head, thus enabling sound-on-sound recording, a higher quality multi-track approach. In addition to this, by shifting the extra head he developed the groundbreaking sound effect of tape delay.⁷⁹ Multi-track tape recording finally caught on for both creative and economic reasons, and by 1954 the first

⁷⁶ Frith, S. “Industrialization of Music” in A. Bennet, B. Shank and J. Toynbee *The Popular Music Studies Reader*. (Routledge: London and New York, 2006), 237.

⁷⁷ Mark Cunningham, *Good Vibrations: A History of Record Production* (London: Sanctuary Publishing Ltd, 1998), 25.

⁷⁸ *ibid*, 26.

⁷⁹ *ibid*, 28-9.

commercially released two-track tape recorder was released,⁸⁰ the same year that rock 'n' roll was born.

Frith states that the flexibility and cheapness of tape allowed independent record labels to enter the market, such as Sun Records in Memphis.⁸¹ Independent labels gave recording opportunities to artists (such as Elvis Presley) who previously could not have, as the major record companies had controlled most recording studios and only recorded artists they considered to be profitable. In addition to this, tape also allowed for a new perspective in production. As Frith notes:

Producers no longer had to take performances in their entirety. They could cut and splice, edit bits of performance together, cut out mistakes, make records of ideal not real events... Such techniques gave producers a new flexibility and enabled them to make records of performances, like double tracked vocal, that were impossible live.⁸²

Other sound effects that were impossible to replicate live began to be used in recordings, such as Les Paul's tape delay, which became the signature sound of Sun Records. Cunningham notes that Elvis Presley's first single, "That's All Right Mama",⁸³ was the studio's first session to use the effect (see Audio Example 3.11).⁸⁴ Presley's success in the mid-50s ultimately changed the music industry, taking rock 'n' roll to the masses.

Although the eight-track tape machine had been developed by the mid-fifties,⁸⁵ it wasn't until the early sixties that studios finally incorporated even four-track tape. Frith notes that this meant, "producers could now work on the tape itself to 'record' a performance that was actually put together from numerous, quite separate events, happening at different times and, increasingly, in different studios."⁸⁶ Four-track machines also allowed greater flexibility in multi-tracking. During this time, the development of new custom built mixing desks, along with a distinctive echo chamber and big budgets, saw instrumentation taken to its extremes by Phil Spector at

⁸⁰ *ibid*, 31.

⁸¹ Simon Frith, "Industrialization of Music", 237.

⁸² *ibid*

⁸³ Elvis Presley *That's All Right* (Sun Records, 1964)

⁸⁴ Mark Cunningham, *Good Vibrations: A History of Record Production*, 38.

⁸⁵ *ibid*, 31.

⁸⁶ Simon Frith, "Industrialization of Music", 238.

Gold Star Studios in Hollywood. Spector's 'Wall of Sound' was a grand artistic style of production that took full advantage of new technology. His recording engineer, Larry Levine, while reflecting on the sessions said that, "Phil started to bring in three pianos, four or five guitars, two or three basses, and then it was only natural to have three drummers."⁸⁷ This studio approach was tailored with specific consideration of the sonic space presented on a recording, which is clear on songs like Ike and Tina Turner's "River Deep Mountain High"⁸⁸ (see Audio Example 3.12) The four-track tape machine allowed Spector to record his immense backing tracks first and overdub the vocalists on a separate occasion without loss of sound quality.⁸⁹ Consequently he could make detailed considerations to the production and arrangement of the backing track, an approach that would have great influence on the compositional style of Brian Wilson of The Beach Boys.

During the early sixties the 45 single was still perceived as the primary medium in popular music industry. However, amidst the experimental culture of the mid-60s psychedelic era artists such as The Beach Boys and The Beatles began to forge a new perception of the LP. By 1965 in the United Kingdom, The Beatles were beginning to extend themselves compositionally with the aid of the studio. Four-track recording allowed for arrangements that extended beyond the live limitations of the four-piece band. This included orchestrations written by producer George Martin, and other overdubs performed by the band members.⁹⁰ Their earlier successes permitted them full artistic control in their music making. They were now only recording their own songs, and were beginning to approach each song with greater attention to detail. John Lennon said that:

(The album) *Rubber Soul* was about when it started... having all experienced the recording studio, having grown musically as well... we were more precise about making the album... and we took over the cover and everything.⁹¹

Every song on *Rubber Soul* was given equal attention in its production. There were no cover songs, and no filler. Furthermore, The Beatles' artistic decisions regarding the

⁸⁷ Larry Levine cited in Mark Cunningham, *Good Vibrations: A History of Record Production*, 64.

⁸⁸ Mark Cunningham *Good Vibrations A History of Record Production*, 65.

⁸⁹ *ibid*, 61.

⁹⁰ See B. Roylance, J. Quance, O. Craske & R. Milisic (eds) *The Beatles Anthology* (San Francisco: Chronicle Books, 2000), 193-6.

⁹¹ John Lennon cited in B. Roylance, J. Quance, O. Craske & R. Milisic (eds) *The Beatles Anthology* (San Francisco: Chronicle Books, 2000), 193.

album cover showed that consideration of a complete album package was beginning to emerge.

Across the Atlantic, Brian Wilson of the Beach Boys found every song on *Rubber Soul* to be artistically interesting and stimulating, and as a recording artist with a competitive streak, he viewed this as a creative challenge.⁹² Adding to his impression of the album was a decision made not by The Beatles, but by their American record company, Capital Records, who released the original US version of *Rubber Soul* with no singles – unlike in the UK where they released singles such as “Nowhere Man”.⁹³ According to David Leaf, Brian Wilson misconceived this as an artistic decision by The Beatles and thought that *Rubber Soul* signified that albums were the future of the music business. With that in mind he went on to compose *Pet Sounds* to be released in 1966, and with it his intention was clear: to create, in his words, “a whole album of good stuff.”⁹⁴

Heavily influenced by Phil Spector’s ‘Wall of Sound’, Wilson had, according to Cunningham, envisioned “rich textures and full arrangements which he would put to tape.”⁹⁵ In order to focus on composing, he would no longer perform live with The Beach Boys. With the band on tour, he hired session musicians to perform the elaborate instrumental tracks, many who played on the Phil Spector sessions.⁹⁶ Wilson paid detailed attention to orchestrations, which is evident on the outtakes of *Good Vibrations* (see Audio Example 3.13). In collaboration with the performers, he would experiment with different arrangements, from trying different instruments for each melody to addressing the subtle differences of tone on the organ, continuing until his vision had come to fruition. This ‘upped the ante’ in album making.

Wilson approached the recording studio as a compositional tool. The production of “Good Vibrations”⁹⁷ is an example of his most extreme studio practice (see Audio

⁹² Brian Wilson cited in Mark Cunningham *Good Vibrations: The History of Record Production*, 76.

⁹³ David Leaf, “Pet Sounds” in The Beach Boys *Pet Sounds* Booklet (Capitol Records, CD Remaster 7243 5 26266 25, 2001), 8.

⁹⁴ *ibid.*, 16.

⁹⁵ Mark Cunningham *Good Vibrations: The History of Record Production*, 76.

⁹⁶ *ibid.*

⁹⁷ The Beach Boys ‘Good Vibrations’ *Smiley Smile* (CD Remaster: Capitol Records #7243 5 31862 27), Track 6.

Example 3.14). Although the song was not on *Pet Sounds* its massive recording process began during those sessions in 1966. The song was recorded in four different studios over a six-month period with the final product being edited together at Columbia Studios.⁹⁸ The editing process allowed for a detailed approach in structuring the songs. Although editing had become a standard studio practice, it was generally used to perfect the ‘performance’ of a song by splicing together different takes and cutting out imperfections. Wilson, on the other hand, used this process to analyse the large selection of recorded material and then shape the final work on the cutting room floor. This advanced method of editing was revolutionary for song writing in structural terms. In the classical tradition music structure can be easily analysed through a score, but within the predominantly aural tradition of popular music a detailed consideration of structure is more elusive. Wilson’s method ultimately extended the popular music compositional process and it was quickly adopted throughout the industry.

In response to *Pet Sounds*, Paul McCartney of The Beatles envisaged what is considered to be the first concept album, and that is *Sgt Peppers Lonely Hearts Club Band*.⁹⁹ The album came about because of two main factors. One being the realisation of the possibilities offered by the recording studio, and the other was due to the bands decision to stop touring. This is well summed up by Ringo Starr, who states that:

Deciding not to tour... We’d been having more fun in the studio, as you can hear from *Revolver* and *Rubber Soul*. As it was building up, it was getting more experimental. We were starting to spend more time there, and the songs were getting better and more interesting. Instead of being pulled out of the studio to go on the road, we could now spend time there and relax.¹⁰⁰

Their philosophy with *Sgt. Peppers* was to engineer a studio album that would be a performance in itself, which is suggested by the audience murmurs and applause in the opening track and its later reprise.¹⁰¹ This would be an aural experience that could not be replicated in a live setting, embracing studio experimentation in a definitive

98 Mark Cunningham, *Good Vibrations: The History of Record Production*, 82.

99 Paul McCartney, cited in *The Beatles Anthology*, 253.

100 Ringo Starr, cited in *The Beatles Anthology*, 229.

¹⁰¹ The Beatles, “Sgt. Peppers Lonely Hearts Club Band” and “Sgt. Peppers Lonely Hearts Club Band (Reprise)” from *Sgt Peppers Lonely Hearts Club Band* (Apple/Parlophone/EMI, 1967), Track 1 and 12.

psychedelic manner. This was an extension on what Brian Wilson and The Beach Boys had achieved on *Pet Sounds*. Whilst *Pet Sounds* was ‘full of good stuff’, *Sgt Peppers* was ‘full of good stuff’ in structured narrative form. It was shaped as an aural experience in thirteen movements with an intermission – that is the turning of the record. However, as Moore notes, the structural coherency is more an illusion than an actuality.¹⁰² On his analysis of the album he purports that with the exception of the bookend songs (*Sgt Peppers Lonely Hearts Club Band* and its reprise), there are no significant over-arching structural features evident between the songs. However, the concept conveyed by the albums cover art and the bookend tracks function as a means of collating the eclectic material. George Martin wrote that:

The running order of the songs on the finished album was pretty much left to me to decide... When we were putting the album together at the end, it struck me that we had such a funny collection of songs, not really related to one another, all disparate numbers... I tried to edit them together in a very tight format, and in a funny way when I was editing it it almost grew by itself; it took on a life of its own.¹⁰³

Moore argues that what is of most importance in the structure of *Sgt Peppers* is the order of the songs and the manner in which they flow from one the next.¹⁰⁴ The result was an eclectic psychedelic journey, and it was this new perspective on the LP as a whole – including the consideration of cover art – that forged a new commodity within the popular music market. As Moore writes:

For the first time, the album market became more lucrative than the singles market, and therein can be found one of the principal reasons for artistic development... No longer was there a desire for separation between ‘popular music’ and ‘art music’.¹⁰⁵

Sgt. Peppers crossed the boundary between pop and classical music by placing a series of pop songs in the context of a whole work. Kevin Holm-Hudson argues that its accolades from the art-music establishment “encouraged many rock musicians to think that their music might indeed be ‘art’, and that their recordings were capable of

¹⁰² Allen Moore, *Sgt. Peppers Lonely Hearts Club Band*, 26.

¹⁰³ George Martin, *Summer of Love: The Making of Sgt. Pepper*. (London: MacMillan, 1995), 149-150.

¹⁰⁴ *ibid.*

¹⁰⁵ *ibid.*, 72.

attaining lasting status.”¹⁰⁶ Consequently, interest in the LP rose dramatically. Holm-Hudson observes that albums such as *Days of Future Passed* by The Moody Blues in 1968, followed in the path of *Sgt Peppers*, “coming out of psychedelic trends that were in vogue in 1967 and also pointing the way toward an emergence of progressive rock.”¹⁰⁷ The question of album structure was becoming a primary concern. Hudson-Holm notes that many artists “experimented with extended suite structures that developed material in a manner reminiscent of classical music.”¹⁰⁸ This development is clearly linked to the classical music associations of LPs. In presenting complete works, classical records had provided a structure for the album format that was embraced and expanded on by rock musicians.

Many album structures during the late sixties displayed classically influenced structures. In 1968, The Electric Prunes released *Mass in F Minor*.¹⁰⁹ Like many Masses in the classical repertoire this album consists of traditional Latin text. In this case the melodies are reminiscent of medieval plainsong and each choral section inter-dispersed with psychedelic jams of wailing guitar feedback solos and other sound effects over a repetitive foundation maintained by the rhythm section (see Audio Example 3.15). As for its structure, the album follows a traditional Mass as follows:

Side One:

- i. Kyrie Eleison
- ii. Gloria
- iii. Credo

Side Two

- iv. Sanctus
- v. Benedictus
- vi. Agnus Dei

The Who appropriated a different classical form in their 1969 release *Tommy* – a double-album rock opera that set a foundation for many others to follow, such as Jeff Wayne’s *War of the Worlds* and *Jesus Christ Superstar* by Andrew Lloyd-Webber and Tim Rice.

¹⁰⁶ Kevin Holm-Hudson *Progressive Rock Reconsidered*, 7.

¹⁰⁷ *ibid.*

¹⁰⁸ Kevin Holm-Hudson *Progressive Rock Reconsidered*, 10.

¹⁰⁹ The Electric Prunes, *Mass in F Minor* (Reprise Records, 1967).

The suite structure approach is well defined in Pink Floyd's *Atom Heart Mother*. This is evident from the track listing:

Side One:

1. Atom Heart Mother
 - a. Father's Shout
 - b. Breast Milky
 - c. Mothers Fore
 - d. Funky Dung
 - e. Mind Your Throats Please
 - f. Remergence

Side Two:

1. If
2. Summer '68
3. Fat Old Sun
4. Alan's Psychedelic Breakfast
 - a. Rise and Shine
 - b. Sunny Side Up
 - c. Morning Glory

Another classical structure can be found in the opening and title track, which is an instrumental that lasts the entirety of side one. The piece seems to follow a bastardisation of rondo form (A – B – C – A – D – A) with “Fathers Shout”, “Funky Dung” and “Remergence” all containing the same theme. The use of brass and strings on the record also has classical associations.

With the emergence of progressive rock in the 1970s came a perception of ‘seriousness’. Hudson-Holm notes that during this time the traditional blues orientation of rock music was increasingly fading, replaced by classical ambitions,¹¹⁰ which is particularly prevalent to artists like Yes and Emerson. As John Covach expresses:

These musicians were attempting to shape a new kind of classical music – a body of music that would not disappear after a few weeks or months on the pop charts, but would be listened to (perhaps even studied), like the music of Mozart, Beethoven and Brahms, for years to come... progressive rock musicians seemed to be more interested in standing shoulder to shoulder with

¹¹⁰ *ibid*, 6.

Richard Wagner or Igor Stravinsky than with Elvis Presley or Little Richard.¹¹¹

Corresponding with classical ambitions came a new approach to record production. Cunningham notes that by 1973 twenty-four track tape recorders were readily available which allowed for even more possibilities.¹¹² However, whereas the advent of multi-tracking encouraged an experimental approach to studio production amidst the psychedelic-influenced sixties, the increasing amount of tracks available to producers in the seventies started a pursuit for sound clarity. According to Cunningham, it was “a period when strict close miking was the order of the day and little or no room ambience would creep into the mix.”¹¹³ Consequently album making moved away from the psychedelic sonic explorations that were so fundamental to the early concept albums and became more concerned with a precise documentation of the ever-increasing convoluted compositions that stemmed from a pseudo-classical attitude. The development of new synthesizers and keyboards further removed the music from its guitar-based origins and the classical training of pianists like Rick Wakeman fueled a pursuit for virtuosity.¹¹⁴ As Cunningham says, “it was loud, pompous, high brow stuff – the kind of intellectual craftsmanship to wow duffle-coat university students but alienate more down to earth types who just wanted to tap their feet.”¹¹⁵ What began as an exciting, exotic slant on rock ’n’ roll during the mid-sixties had evolved into something that isolated the audience it was traditionally associated with. As the music became more sophisticated the market demand lessened, consequently leading to the demise of progressive rock in the late seventies, and with it went the focus on album structure.

As the seventies came to a close punk rock began to emerge. Hudson-Holm notes that this was a result of “the large numbers of disenfranchised, working-class youth who were marginalized from this elite demographic that had been at the core of the

¹¹¹ John Covach, “Progressive Rock, ‘Close to the Edge,’ and the Boundaries on Style.” In J. Covach & G. Boone (eds) *Understanding Rock: Essays in Musical Analysis* (New York: Oxford University Press, 1997.), 4.

¹¹² Mark Cunningham, *Good Vibrations: A History of Record Production*, 175.

¹¹³ *ibid*, 176.

¹¹⁴ Kevin Holm-Hudson *Progressive Rock Reconsidered*, 6.

¹¹⁵ *ibid*, 175.

progressive rock audience.”¹¹⁶ Punk rock embraced the traditional sounds and simple structures of rock music and infused it with an aggressive attitude (see Audio Example 3.16). Although most punk bands released albums, such as The Sex Pistols’ *Never Mind the Bollocks*¹¹⁷ and The Clash’s *London Calling*,¹¹⁸ the method more was reminiscent of the early sixties with singles and filler. The punk movement’s antiestablishment ethics spawned a DIY (do it yourself) approach to music making. As Josquin Des Pres and Mark Landsman note, whilst some punk bands would become big commercial players, many bands avoided the major record labels by independently releasing recordings made with cheap facilities that delivered a lo-fi sound.¹¹⁹ This approach led to the rise of a strong independent distribution network over the following decades allowing artists more with creative freedom, unaffected by the established industry.

By the 1980s, the story of rock music record formats had come full circle as the latest technology came to the fore, MTV. As Katherine Dieckmann notes:

MTV was originally created to help revive a stagnant music industry in the early eighties... creating new personalities and pushing the comeback of a Top 40, singles-based market after the dominance of album-orientated rock in the seventies.¹²⁰

With singles once again the focal point of the music industry, the concept album was pushed into the shadows of rock music. (That is not to say that albums weren’t released. For example, Robert Walser notes that the heavy metal scene followed in the footsteps of progressive rock, appropriating classical models while embracing virtuosity.¹²¹ But, the plethora of rock sub-genres to grow out of the seventies is too vast a topic to examine here.) However, during the eighties, the impetus behind the original psychedelic concept albums was beginning to reemerge. As new technologies arrived they rekindled the experimental approach to sonic space. As Cunningham notes:

¹¹⁶ *ibid*, 15.

¹¹⁷ The Sex Pistols *Never Mind The Bollocks* (Virgin Records, 1977).

¹¹⁸ The Clash *London Calling* (CBS Records, 1979).

¹¹⁹ Josquin Des Pres and Mark Landsman, *Creative Careers in Music* (New York: Allworth Press 2004), 44–5.

¹²⁰ Katherine Dieckmann, “MTV Killed the Music Video Star” in K.Kelly & E.McDonnell (eds) *Stars Don’t Fall Out of the Sky: Music and Myth* (London: Routledge, 1999), 94.

¹²¹ Robert Walser *Running with the Devil: Power, Gender and Madness in Heavy Metal Music*. (Hanover: University Press of New England, 1993), 58.

The dry, often clinical sounds of the seventies had been overtaken by... a veritable explosion in sound and ambient processing... If there was a shared emphasis among the varied styles thrown into the charts... it was one of unnatural sounds, created electronically by sequencers, drum machines, synthesizers and the advent of sampling.¹²²

The mainstream was dominated by synthesized commercial pop, such as those produced at the Hit Factory (Kylie Minogue, Rick Astley and Jason Donovan).¹²³ Although sonic experiments were creating new exiting sounds, during this time the twelve inch 33 1/3 format crossed over to the singles market, with artists using the extended medium to release songs with multiple re-mixes.¹²⁴ However, the underground scene was returning to the rock roots of the sixties. Bands such as My Bloody Valentine and The Stone Roses in the United Kingdom, and The Pixies and Sonic Youth in the United States embraced the DIY aesthetic of punk to deliver experiments in loud, textural melodic rock with a sonic sense of psychedelia and consideration to album coherency, which is particularly evident in My Bloody Valentine's work (see Audio Examples 3.17 and 3.18).¹²⁵ These bands laid the foundations for the explosion of 'alternate' rock in the nineties.

The eighties also saw the emergence of the compact disc and digital recording, which revolutionised the music industry, and by the 1990s it became the standard format for music distribution. By the mid-nineties MTV was in decline,¹²⁶ and with the commercial success of bands like Nirvana and Oasis guitar based rock 'n' roll returned to the fore. The storage capacity of CDs generated new interest in album-length, and by 1997 the concept album had returned in full flight with Radiohead's triple platinum album, *OK Computer*¹²⁷. Unlike the concept albums of the late progressive rock years, *OK Computer* maintains a guitar-based rock aesthetic whilst exploring sonic space in a psychedelic manner.

¹²² Mark Cunningham *Good Vibrations: A History of Record Production*, 281.

¹²³ *ibid*, 310.

¹²⁴ *ibid*, 317

¹²⁵ See Sonic Youth, *Daydream Nation* (Enigma Records, 1988), My Bloody Valentine *Loveless* (Creation Records, 1989), The Pixies *Doolittle* (Elektra, 1989), The Stone Roses *The Stone Roses* (Silvertone Records, 1989).

¹²⁶ Katherine Dieckmann, "MTV Killed the Music Video Star" in K.Kelly & E.McDonnell (eds) *Stars Don't Fall Out of the Sky: Music and Myth* (London: Routledge, 1999) , 97.

¹²⁷ Radiohead, *OK Computer* (EMI, 1997)

Due to the single-sided style of the CD format the journey of an album was now an uninterrupted one, as opposed to the double-sided nature of vinyl records. Album structure needed to be reconsidered. Radiohead maintained a traditional design approach *OK Computer* by separating the songs into two ‘movements’. This is achieved by track 7, “Fitter Happier”, which is palpably different from the other tracks on the album. Firstly, unlike every other track on the album, this one is not a song, but more of a sonic piece. There is a haunting piano that tinkles off in the distance, but the focus is a mundane computer-generated voice speaking of effective, un-emotional human productivity within capitalist society. The track serves as a hiatus in the middle of the album, separating the flow of the songs. It may not have been the intention of Radiohead, but I suggest that this track effectively simulates the turning over of a record. Since the beginning of rock albums, there has been the necessity to separate the work into two halves, until CDs overtook vinyl and cassettes in the marketplace. An appropriation of a two-part structure makes sense in relation to rock music history. This is something I will explore in more detail in relation to my own work in chapter four.

The late 1990s and early 2000s saw many concept albums following the psychedelic trends of the sixties within a modern context. Some include: You Am I’s *Hourly Daily*,¹²⁸ a song cycle following a day in the life of Australian suburbia, influenced by Dylan Thomas’ *Under Milk Wood*, and infused with 1960s rock sounds from both the songwriting style and the vintage equipment, such as a 1966 Fender Electric XII guitar¹²⁹ (see Audio Example 3.19) and The Flaming Lips *Yoshimi Battles the Pink Robots*,¹³⁰ about a young Japanese girl fighting to save the world against the invading pink robots (see Audio Example 3.20).

The digitisation of music, which began with the development of the CD, ultimately led to the environment we have today, with music downloads and iPods. This new medium presents serious questions as to the ongoing viability of the album. With consumer choice, there is no guaranteed way of maintaining an album structure when distributing music online unless the entire album is sold as a single track, which is

¹²⁸ You Am I, *Hourly Daily* (RooArt/BMG 1996)

¹²⁹ Craig Mathieson *Hi Fi Days: The Future of Australian Rock* (Sydney: Allen & Unwin, 1996), 143.

¹³⁰ The Flaming Lips *Yoshimi Battles The Pink Robots* (Warner Bros., 2002).

impractical. Digital downloads are ultimately gravitating towards a singles approach, as is clear in the Australian Recording Industry Association 2008 half year report:

The first half of 2008 has seen consumers re-embrace the Single format – only this time it's single track downloads instead of CD singles or 7" vinyl. Echoing a worldwide trend, song downloads increased by a whopping 58 per cent (by value).¹³¹

This development was highlighted by the first-ever digital only release to reach number one in the ARIA charts, Rhianna's "Don't Stop the Music".¹³² Furthermore, as digital sales rise, CD sales are falling with a decline of 12% during 2008.¹³³ However, there is an interesting trend beginning to emerge in regards to the good old LP. According to the Nielson data for US music sales, LP vinyl sales increased by 14% in between 2006 and 2007, and 89% increase between 2007 and 2008, were up an additional 55% during the first half of 2009, and sales are predicted to continue rising sharply.¹³⁴ It is also interesting to note that with digital downloads some of the top selling artists were Rhianna, Leona Lewis and Pink, whereas the highest selling artists on LP included Radiohead, Guns 'N' Roses, The Fleet Foxes and (interestingly) The Beatles. It appears to be that digital downloads are for pop singles whereas LPs are for 'serious music collectors'.

In recognising the current trends, the music industry is also beginning to offer free digital downloads of an album with the purchase of an LP. This new music consumer culture is well summed up on a note from the Merge Records inserted into the sleeve of the Spoon LP, *Ga Ga Ga Ga Ga*. The note states:

Dear Honored Listener,

Like you, we love vinyl. But let's face it, it's hardly portable. Most of us spend our days away from our turntables, tethered to computers and iPods. We want the convenience of digital music, though we love the 12" album art, the warm sound, and the physical satisfaction of vinyl. So we thought we'd give you vinyl fans a little gift.

¹³¹ Australian Recording Industry Association, *ARIA Half Year Sales Report 2008* <http://www.aria.com.au/2008ARIAhalfyearsales.htm> (accessed 19 July 2009)

¹³² *ibid.*

¹³³ Australian Recording Industry Association, *ARIA 2008 Sales Report* <http://www.aria.com.au/2008SalesFigures.htm> (Accessed 19 July 2009)

¹³⁴ Nielson Company, *Nielson: Measuring Music Consumption* <http://www.narm.com/2009Conv/Nielson09Presentation.pdf> (downloaded 12 August 2009), 38.

The purchase of Spoon *Ga Ga Ga Ga Ga* entitles you to a one-time download of this album from mergerecords.com...

Love,

Merge¹³⁵

By rewarding consumers free downloads with LP purchases, these record companies recognise the demise of the compact disc, the rise of the download, and the reemergence of vinyl. Perhaps the future of the rock album will be saved by its past? Regardless of the outcome, it is clear that the ownership of a physical product is a significant element for the consumer when it comes to albums, in whatever format it may exist.

The digital revolution has changed the nature in which music is created and recorded. The increasing affordability and flexibility of recording equipment has allowed musicians of today to be more technologically literate than in the past, extending the DIY approach to music making. Brian Eno notes that:

When people sit at home with their home studios, banks of synthesizers and sequencers, and so on, they are in a way looking after the territory that used to be the province of producers, which is this quasi-artistic, quasi-technical ground that a lot of rock music is made. So in this sense, the idea of the producer as someone who mediates between the completely non-technical musician and the completely non-artistic engineer, which was the old picture, is now dead because most musicians now occupy all three of those roles to some extent.”¹³⁶

This development means that more musicians have the opportunity to create new and exciting sounds without the reliance and interference of the major record companies, essentially serving the same role as the independent record labels did during the fifties.

John Lovering argues that the occurrence of worldwide mergers between the major record companies during the 1990s will see the corporate music industry absorbed

¹³⁵ Note from Merge Records in Spoon *Ga Ga Ga Ga Ga* (Merge Records, 2007)

¹³⁶ Brian Eno cited in Mark Cunningham *Good Vibrations: A History of Record Production*, 378.

into a generic entertainment industry.¹³⁷ Whereas labels during the seventies were willing to invest in emerging artists, he suggests that globalisation will see major labels increasingly “promote the consumption of an extremely limited global repertoire.”¹³⁸ The artistic development of popular music, he argues, will grow out of ‘local music spaces’. He defines this as, “a territory in which a “community of musical taste” identifiable to its participants emerges and is sustained by an apparatus of creation, production and consumption.”¹³⁹ Traditionally ‘local music spaces’ were confined by geographic location. However, with the emergence of online networking over the past decade, especially that of myspace and facebook, they have expanded globally through the online community. The internet has provided music marketing opportunities that until recently were only possible with big budgets from the pockets of the major record companies. However, it is evident that music collectors still demand a physical copy of recorded albums that are created with an artistic mindset. The role of distributing these works falls into the hands of the independent labels that can actively seek out the appropriate market through online marketing with limited financial resources. Whereas the independent labels of the fifties gave recording opportunities to artists not considered by major labels, the independent record labels of the future will serve as a mediator between self-produced artists and their specific markets overlooked by the generic mainstream. This will ensure that musicians can continue to create in an artistic and diverse fashion.

The culture of music making has changed dramatically since rock ‘n’ roll emerged in 1954. The sounds of rock music have evolved through the development of different artist’s idiolects that have emerged by blending various musical associations and signifying on pre-existing forms. Les Paul’s invention of multi-tracking lead to a studio method that defined recorded music as something separate to live performance, an approach that was openly embraced by the rock music. With consideration of the sonic space of a recording, the experiments of the psychedelic sixties were combined with classical music influences to pave the way for the album to develop into an art form in itself. It has provided a creative platform in which an extraordinary variety of music has been produced, adapting to the development of new technology,

¹³⁷ John Lovering “The Global Music Industry” in A. Leyshon, D. Matless & G. Revill (eds) *The Place of Music* (New York: Guildford Press, 1998), 44.

¹³⁸ *ibid.*, 46.

¹³⁹ *ibid.*, 47.

reinvigorating the old, and evolving through the shifting trends of the marketplace. As for the future of the rock album, its appeal in compositional form has been maintained by its heightened status in cultural consciousness in such a way that it is unlikely to disappear. The fact is that the consideration of track-listing is still the most prominent element in an album; it is an integral part of recent concept album structures, such as Radiohead and Wilco. It was developed through an ongoing relationship between the industry, technology and the artists and, on observing the cyclic nature of its progression, its evolution will be continued by musicians who experiment in the studio with new technologies to shape sonic experiences within the environment of an ever-changing music industry. It is within this context that my creative work is based.

CHAPTER FOUR - ANALYSIS

An Emotional Post-Psychedelic Narrative: From Classical Influenced Studies, to EP, to Album Structures

My major creative work submitted with this thesis is the album, *Sweet Distractions*, which I define as an emotional post-psychedelic narrative of an eclectic nature but fed by the earlier ideas in the *Studies*. The musical narrative's microcosmic content roots in psychedelia and retro-sounds has been discussed in the Context chapter and established as a personal music practice in the Credo. However, one element that comes out of the psychedelia is the use of emotional narrative which needs further amplification in its extension by classical music structures. When planning the album it was necessary to develop a method to unify the eclectic material across the work at large. On the surface, the album displays traditional rock-style considerations to song order – such as tempo, dynamics and mood. Beneath the surface, however, lies a classically influenced architecture that connects seemingly unrelated musical material within an over-arching design based on harmonic structure, key associations and leitmotifs. This underlying structure creates an emotional narrative that is symbolic of its esoteric themes. This chapter will outline my structural principles. Firstly, it will discuss a method of applying leitmotifs in reference to Wagner and Bartók. Secondly, it will explore how my structural methods were developed through compositional studies. Thirdly, it will explain how these methods were applied in the album.

Wagnerian Leitmotif and Bartókian Associations/Design

In my music I use Wagner's leitmotif ideas as an architectural device and Bartók's eclectic music association to establish external musical references and internal motif architecture. In my album, *Sweet Distractions*, I have adopted the use of leitmotifs and key associations to illustrate the emotional narrative. However, as the 'story', or the 'narrative' of the album is not directly present in the text, but implied, the work therefore required a means of developing musical material in a structured, coherent fashion to suggest the narrative. In this sense the music becomes the drama following

the Wagnerian model with the music in itself as a narrative. Wagner's operas illustrate that leitmotifs possess an associative faculty that operates beyond a purely musical function. To achieve this I referred to the music of Bartók, whose appropriation of folk music within a classical setting has resonance with my work. In the group of *Studies* my compositions establish the early part of my structural methods whereby the music references various cultures (popular formulae, classical architecture and Indian drones) to create an eclectic viewpoint that has an association outside the actual sound. The latter album, *Sweet Distractions*, develops these music associations in a more conscious structural way. However, initially my creative journey begins with establishing a cultural-association idea and classical architecture drawn from the ideas of Bartók.

This recall capacity was adopted by Bartók to interweave unrelated ideas within a single piece of music, which is evident in "Intermezzo Interrotto", the fourth movement of his *Concerto for Orchestra*. In "Intermezzo Interrotto", Bartók employs three motifs to form the thematic material of the distinct sections. They are eclectic in nature and operate on two referential levels, one external and one internal. As Elliot Antokoletz observes, the external references are: one comprising of scales derived from folk music, a second which is a pseudo-folksong melody of Zsigmond Vincze, and a third that satirises a theme from Shostakovich's Seventh Symphony that was derived from a Viennese cabaret song.¹⁴⁰ On an internal level, the leitmotifs are symbolic of the contrasting sections of the piece and are employed to interweave suggestions of sections to come, a procedure explained in the following analysis.

The structure of the piece is A – B – A – Interruption – B – A (see Table 4.1). Both the A and B sections interact in a ternary fashion, each creating a coherent contrast to the other through their associations with eastern European folk music. The material in the 'interruption', on the other hand, is quite different stylistically (see Example 4.1). Bartók unifies the material in two ways: one, by setting the interruption in the relative major of the B section, and two, by an early suggestion of the interruption motif that lays the foundation for its later arrival in full.

¹⁴⁰ Elliot Antokoletz "Concerto for Orchestra" in Gillies, M. (ed) *The Bartok Companion* (Portland, Amadeus Press, 2006), 533.

Table 4.1 The structure of Béla Bartók's "Intermezzo Interrotto"

Movement IV from <i>Concerto for Orchestra</i> by Bela Bartok		
Bars:		Tonal Centre:
1 – 4	INTRODUCTION	B
SECTION A:		
5 – 12	THEME A	B
12 – 20	THEME A <i>expanded</i>	B
20 – 32	ANSWER TO THEME A	D
32 – 42	THEME A	B
SECTION B:		
42 – 50	THEME B	Cm
50 – 61	THEME B <i>with countermelody</i>	Cm
SECTION A:		
61 – 74	THEME A	B
INTERRUPTION:		
75 – 119	THEME C	Eb - B
SECTION B:		
119 – 127	THEME B	Cm
SECTION A:		
127 – 135	ANSWER TO THEME A	G – Bb - E
135 – 140	THEME A <i>condensed</i>	B
140 – 151	ANSWER TO THEME A	D – B

The accompaniment of the interruption is characterised by the gesture illustrated in the bass of Example 4.1. This pattern makes a brief prior appearance at bar 40, serving as a short three bar interlude between the A and B sections (see Example 4.2). This particular gesture between bass note and chord is found nowhere else in the piece. Its early suggestion at bar 40 appears at first to be a light decoration, or afterthought of the A section. However, although it gives the illusion of a small detail, it is of great importance to the structural flow of the piece. It subtly introduces a new rhythmic feel and, most significantly, it creates an expectation that this pattern should naturally proceed to the A section. This ensures that when the interruption occurs proper after the second incarnation of the A section, it appears succinctly appropriate.

In a similar fashion, during the interruption at bar 107, Bartók places a suggestion of the Vincze leitmotif of the B section (see Example 4.3) to prepare for its return after a chaotic eruption. This is illustrated in Example 4.4 where the interruption melody

moves to the bass and a transposition of the Vincze leitmotif becomes a higher countermelody in a rhythmically augmented form.

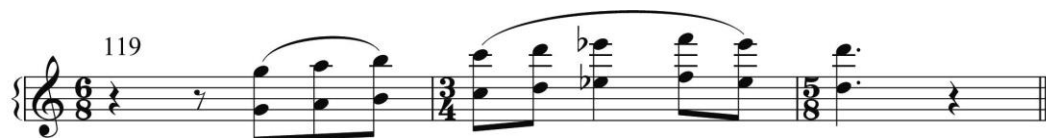
Example 4.1 Béla Bartók, “Intermezzo Interrotto”: Interruption leitmotif



Example 4.2 Béla Bartók, “Intermezzo Interrotto”: early suggestion of Interruption leitmotif



Example 4.3 Béla Bartók, “Intermezzo Interrotto”: Vincze leitmotif



Example 4.4 Béla Bartók, “Intermezzo Interrotto”: Interruption and Vincze leitmotifs



The effect of these suggestions effectively interweaves the eclectic material to create a single coherent piece of music. I have adopted this structural approach to motifs within a rock music setting. This approach to motif and structure, which was influenced by Bartók, was developed through a series of studies prior the composition of the album.

Leitmotifs are one of the key structural devices used in my work. According to Hervé Lacombe, a leitmotif is a musical occurrence that has an association with a particular person, place, object, or idea.¹⁴¹ He explains that its musical traits can vary greatly – such as melody, rhythm, harmony, timbre, and structure – and its compositional execution may be invariable, undergo development or modification, or be subject to variation.¹⁴² John Drummond traces the origins of the leitmotif to the nineteenth century operas of Richard Wagner. He explains that Wagner, when approaching the structure of music-drama, believed that a vocal melody “was too closely related to the text to be able to communicate properly what lies behind it: that function must be performed by the orchestra.”¹⁴³ The underlying music was therefore structured around leitmotifs that function to “express the ideas and feelings which motivate the characters to action.”¹⁴⁴

Drummond explains that leitmotifs in Wagner’s work were generally symbolic of a character, place or object. To develop a dramatic narrative he applied these through a theory of modulation, in which each key holds a specific association, such as love, healing, honour and loyalty. In simple terms, the presence of a particular leitmotif suggests whom or what is involved in a scene, and the key in which it is set explains the dramatic motives behind the action.¹⁴⁵

Thus it can be seen that the two primary classical influences in my work are Wagnarian macro structuring, however the initial journey begins on the micro-level drawing on Bartók’s motif structuring using material from other cultures. In my case, the cultural references are from within popular music formulae as well as other cultures, such as Indian music.

Scored Studies and the EP

There are two sets of studies presented alongside my major work. The first, *Three Studies for Two Lap-Steel Guitars*, examines how a motif can be expanded to form

¹⁴¹ Hervé Lacombe, *The Keys to French Opera in the Nineteenth Century* (Berkeley: University of California Press, 2001), 137.

¹⁴² *ibid.*

¹⁴³ John Drummond, *Opera in Perspective*, 278.

¹⁴⁴ John Drummond, *Opera in Perspective*, 279.

¹⁴⁵ John Drummond *Opera in Perspective*, 288 – 302.

the basis for a whole piece of music. The second, *Two Studies in Rock Music Structure*, looks at intertwining multiple motifs. The latter studies also formed the basis of the EP, *Here's The Saturns*. The progression of all these studies formed a compositional methodology to create the album.

The first set of studies, *3 Studies for Two Lap-Steel Guitars*, explore ways of developing material around a single motif. The method used to achieve this involved notating an improvised idea, then deconstructing its core elements to form the structural foundation of each piece. For example, the melody of “Study No.1” was taken from a recording of improvisations. Once the motif was notated (see Example 4.5) I began to analyse its structure. The most significant element within it appeared to be the gesture of the slide, which was predominantly moving in smaller intervals, with the exception of the opening major six climb. I decided that small sliding gestures would become a focus in the piece and I mapped out an introduction that would gradually evolve through slow, sliding small intervals, gradually increasing the rhythmic complexity until the motif appeared in full at bar 38 (see Score: “Study No.1”). To build the piece to a climax it was important to increase the level of rhythmic activity. To do this, I created a countermelody that emerges out of a dialogue between the two guitars (see bars 51 – 80). It gradually develops into rapid semi-quaver movement until the climactic pedals on G in the first guitar part, and B in second guitar part (see bars 81 – 87). The melody resurfaces in variations (bar 90 – 91) leading back into its original form at bar 94. The piece is wound down by the reemergence of the slide gesture, at first hovering above the melody, then coming to the foreground to bring the piece to a close (see bars 108 – 124).

Example 4.5 Motif from “Study No.1”



Through these studies I developed a sense of rhythmic and melodic progression that could gradually grow and flourish. This became a useful tool in the compositional process of the album.

After addressing the development of a single musical idea in the first set of studies, the second set, *2 Studies in Rock Music Structure*, examined how contrasting material could be arranged within the same piece of music. To illustrate this process I will examine the structure of “Maybe James” (see *Here’s The Saturns* EP, Track 4). The song originated with two motifs taken from improvisation on guitar (see Examples 4.6 and 4.7). The idea was to treat these motifs through interaction and modulation. The first motif would form the basis of the verses, and the second motif would form the basis of an instrumental section.

Example 4.6 “Maybe James” motif 1



Example 4.7 “Maybe James” motif 2



It begins with motif one in the key of D. The melody is formed with a variation of motif two that has been elongated (see Example 4.8), beginning the interaction between the two motifs. This section is concluded with chromatic descent on the bass the leads to the tonic.

Example 4.8 “Maybe James” vocal melody 1



Now firmly in the key of A, the first verse displays a call and response between the two motifs (bars 25 – 44). The two bar long consequent melody of the vocals is based on motif two, although only in its rhythm in this instance (two dotted crotchets and a crotchet per bar, see Example 4.9). The antecedent of equal length is stated by the rest of the band following motif one. There are three of these interactions (bars 25 – 36), which are followed by a four bar episode in the vocal melody that begins with reference to motif two and ending with motif one (bars 37 – 40). This is the first instance in which the two motifs are merged into the one phrase. This is responded to

by the band accompaniment with a different four bar episode based around motif two – its first appearance in the part – which, through its ascending melody, brings the song into the second verse which is based in the key of B (bars 40 – 44). This verse follows the same call and response pattern of the first, however on this occasion the episodes are different, leading the piece back to the A for an extended eight-bar episode with three instances of motif one concluded by one occurrence of motif two.

Example 4.9 “Maybe James” vocal melody 2



In the next section the material begins to expand (bars 73 – 85). It references the first verse and is in the key of A, however the melody has changed. There is no occurrence of motif two in this section. The vocal melody has changed to a variation on motif one. The ‘response’ of the band accompaniment is still suggested with one guitar, but the other instruments are holding long open chords. Another contrast to the first verse is that no episodes exist, instead the section is shortened, concluding with a descending bass line reminiscent of the introduction leads into verse three, which mostly follows the same structure as verse two (bars 86 – 100), however, as with the previous section, this verse is also shorter length.

To follow is an extended episode revolving around motif one (bars 101 – 139). It begins with eight bars of motif one in A, modulates to D for four bars, skips a beat, then repeats the motif in A. At bar 118, motif two appears for the first time in full, it is in E major for eight bars across all instruments. This is followed by both motifs coinciding in A for eight bars (bars 125 – 131). There is a brief modulating passage of seven bars visiting B flat – F – C – A - B flat – F. The final F acts as the relative major to return to D, which is ambiguously minor/major.

This section revisits the material of the introduction in a slightly altered fashion (bars 140 – 171). A significant factor is that the vocal line, just singing ‘ahhs’, is set amidst a vast reverb. This psychedelic element suggests that the piece has traveled somewhere, off in the distance. It is softer in dynamics and is consequently reflective

of what has been, preparing for the journey back. At bar 170, a crescendo builds and returns to A for a fully-fledged, textural appearance of motif two, it occurs four times, with a countermelody increasing the texture for the last two instances (bars 172 – 188). This leads back into to motif one in the key of A which persists for sixteen bars (bars 189 – 204), which is followed by the final climactic crescendo (bars 228) where the bass drones on A (psychedelic association) following the rhythm of motif two with the drums. One guitar flourishes through three octaves – from a low A to its highest G. The second guitar highlights the psychedelic elements within the song with the fluttering sound effect of a vibrato pedal that gradually increases in speed, like a helicopter taking off. The drums follow this cue. Its rhythm is quickened. The dynamics reach their highest point. At bar 228 the song retreats. All instruments play a long, drawn out D, except for a lone guitar, stating motif one in its original key for the last time.

The two studies in rock music structure formed the basis of the EP, *Here's The Saturns*. This recording was an exercise in all production aspects in preparation for the album, which involved writing an additional two songs, recording demos, rehearsing, pre-production, final record, mixing, mastering, release and a national promotional tour during 2007. After all of this was complete I had time to reflect on the process.

The EP was recorded at Linear Studios in Sydney. This was because I wanted to record to sixteen-track tape. Although I found the final result satisfactory to my creative vision, the high studio costs proved to be creatively limiting, especially considering the experimental production nature of psychedelic music. For the album, I decided to custom-build a studio to allow for more creative freedom. This was a collaborative project with Chris Rollans, guitarist in The Saturns and producer in his own right, and he would also produce the album. The studio was a digital recording setup, but to maintain a vintage element to the sound we used a twenty-four track analogue mixing desk, which we could push to its limits to achieve an analogue-driven sound. With the studio in place and no financial overheads I could begin planning the album.

The Album: *Sweet Distractions*

The studies illustrate my method towards song structure. In the album, there is also the key structural element of the narrative to unify the eclectic material. This was achieved through leitmotifs and key associations

The theme of the album is based on the Gnostic philosophies of Samael Aun Weor. The Greek word, Gnosis, refers to inner knowledge. Aun Weor believed that the heart of every religion seeks to awaken consciousness and eliminate suffering. His primary focus is on the need to eliminate ego, which he believes absorbs our bodies energies and distracts us from realising our true selves. As he writes:

We need to disintegrate all those undesirable elements which we carry within, and which together constitute the ‘self’, the ‘I’ of psychology... When the ego dies, the consciousness awakens to see the reality of all the phenomena of nature, just as they are in themselves.¹⁴⁶

He advocates that the only way to eliminate the ego is through an esoteric study of archetypal themes that exist across all religions to inform self-examination through meditation. This, he believes, uncovers the truth and reveals inner knowledge.

The album is an emotional narrative that depicts a journey of psychological self-examination, and it is the suggestion of ‘mind exploration’ that warrants the adoption of psychedelic musical elements. The underlying narrative is an archetypal story of realisation, denial, collapse, acceptance and renewal. However, this is not explicated in a direct lyrical fashion. It is suggested through the musical structure of leitmotifs and key associations, as was explored in chapter two in relation to Wagner. Table 4.2 illustrates the key associations in the album, which revolves around the key of A major. The clash between the inner world (A major) and the outer world (E major) is symbolised by the tension between the tonic and the dominant and creates the harmonic fabric of the album that also uses imagery of daytime, courage and conflict.

¹⁴⁶ Samael Aun Weor *The Great Rebellion* (Melbourne: Gnostic Editions, 1995), 32.

Table 4.2 Key associations in *Sweet Distractions*

Key:	Association:
A major	Inner Observation
E major	Exhaustion / Escape
G major	Avoidance
D major	Courage
A minor	Judgement and Fear
F# minor	Depression
C# minor	Confrontation

The harmonic structure of the album was informed by sonata form and is orientated ambiguously around A major and A mixolydian. This is in regards to the key of each song. Beginning in A major, the album progresses to E major, and returns to the tonic for at the close of album (see Table 4.3). The album has also been structured with consideration to the two sides of an LP, therefore the emotional narrative is explored in two acts. Act one observes the ‘ego’ in action surmounting to crisis by track four. The end of the act symbolises a turning point, the realisation that all personal obstacles have been self-imposed. Consequently act two is set in a contrasting mood that signifies a vehement rejuvenation.

Table 4.3 Harmonic structure of *Sweet Distractions*

Side One:
I – Mixolydian VII – i – I – V
Side Two:
Mixolydian VII – IV – vi – I – V – I

As aforementioned, the leitmotifs serve two purposes in the album, to illustrate the drama of the emotional narrative, and to forge coherence between the eclectic materials. Some of these leitmotifs include ‘The End’ motif (see Example 4.10) which symbolises the end of each act, the ‘Other People’ motif which signifies the communication between, or thought of, other characters (see Example 4.11), and psychedelic motifs of drones and sound effects that indicate meditation, a search within. The leitmotifs can exist in varied forms. ‘The End’ motif, for example, has two variations. The shorter version found in “Tiny Blue” signifies the end of act one.

The longer version in “Silence Fell” is more emphatic than its predecessor, signifying the end of the whole journey.

Example 4.10 ‘The End’ motif

TINY BLUE: END MOTIF

SILENCE FELL: END MOTIF

Example 4.11 ‘Other People’ motif

SLEEP TIL ITS OVER: DESCENDING MINIM MOTIF

TOWER: DESCENDING MINIM MOTIF

HIDING IN THE NIGHT: DESCENDING MINIM MOTIF - RELATIVE MINOR OCCURRENCE

HIDING IN THE NIGHT: DESCENDING MINIM MOTIF - RELATIVE MAJOR OCCURRENCE

The leitmotif technique, despite its narrative function, also works on a purely musical level as a type of Bartókian motif structure in the songs, which is demonstrated in “Keep it Together” and “Tiny Blue”. The former song is based on a twelve bar blues and contains two melodic motifs. One of these motifs is set to the text and the other serves as an ‘instrumental break’. The ‘instrumental’ motif appears in full at bar 51 (see Example 4.12). I felt that this melody was a significant aspect of the song, and rather than have it simply appear once, as is common in rock music structures, I decided to weave it through earlier suggestions. During the introduction there is what appears to be some light ‘guitar noodling’¹⁴⁷ over an insistent drone on A. This is in fact a reference to the instrumental motif (see Example 4.13). Furthermore, at bar 39, after the first line of the second verse, the motif appears as a countermelody in the second guitar, creating a direct association of what is to come.

Example 4.12 “Keep it Together”: instrumental motif



Example 4.13 “Keep it Together”: instrumental motif early suggestion



Another clear example of motif structure can be seen in the string section during the ‘outro’ of “Tiny Blue” (see Example 4.14). This excerpt was developed out of the melodic motif seen in the first two bars (E – D – A – G#), which recurs throughout the song in the guitar, piano and vocal melodies. In this excerpt, however, the melody begins in its pure form, with a gentle descending gesture, then gradually intensifies in rhythm, eventually reaching high in register, and then augmenting in rhythm as it descends in pitch for the close.

¹⁴⁷ Improvisations.

Example 4.14 Excerpt from “Tiny Blue”



Whilst, on a structural level, the album functions in a purely musical fashion, the psychedelic narrative is also of importance. The following is an analysis of “Tower” which will demonstrate these mechanics in action. The song relates ‘building a tower’ as a metaphor for continual denial of internal issues that prevent open communication between two people – building up the ego. The inevitable result is the towers collapse, or in this case the collapse of a relationship. This scenario is discussed in the lyrics, however it is enhanced dramatically through the use of leitmotif and key associations.

There are four leitmotifs used in the song: the ‘Hangin’ Out’ motif, the ‘Building’ motif, the ‘Other People’ motif, and the ‘Keep it Together’ motif, and they are set in the keys of A major (the inner world) and C# minor (conflict). The ‘Hangin’ Out’ motif (see Example 4.15) is a chord progression that references the opening guitar line in the Big Star song, “In the Street” (see Audio Example 4.1).¹⁴⁸ It symbolises ‘hangin’ out’ with someone, in this case a partner. As the Big Star song says:

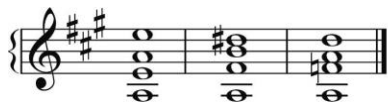
Hangin’ out, down the street
 The same old thing we did last week
 Not a thing to do, but talk to you¹⁴⁹

¹⁴⁸ Big Star “In the Street” from *#1 Record* (Ardent Records, 1972), track 2.

¹⁴⁹ *ibid.*

The ‘Building’ motif (see Example 4.16) is a melody that symbolises building the tower. The ‘Other People’ motif (see Example 4.17) is used throughout the album, it is a melody that symbolises an interaction with, or thought of, someone in the outer world. The ‘Keep it Together’ motif (see Example 4.18) exists as both a chord progression and a rhythmic pattern. It references the opening song of the album which acknowledges internal problems of the ‘ego’, and states, “if we can keep it together, then maybe we can salvage the good.”

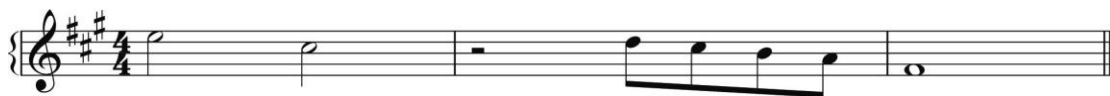
Example 4.15 ‘Hangin’ Out’ Motif



Example 4.16 ‘Building’ motif



Example 4.17 ‘Other People’ Motif



Example 4.18 ‘Keep it Together’ Motif



The song begins in A major (the inner world) with ascending inversions of the ‘Hangin’ Out’ motif set to the rhythmic pattern of the ‘Keep it Together’ motif in the guitar parts. This is joined with the ‘Building’ motif in the melody, which states:

You strike up a verse
 I pick up the telephone
 Another brick on the tower as I
 Stare through the floor
 And miss you standing like Venus
 I’m too busy climbing

This combination suggests that although the two characters are ‘hangin’ out’, The protagonist is too caught up in their inner world for effective communication. In refusing to acknowledge that there is any problem, tending to the ego (Keep it Together), he is effectively building the metaphorical tower.

Come bar 13 and the ‘Other People’ motif appears between C# minor and F# minor (conflict). The lyrics aptly describe the situation:

And you say something probably fairly appropriate

And I react with something that is justified

There is also a sense of irony here, as the minor chords are played as sweep arpeggios on the guitar. The section is reminiscent of many early 1960s love songs, such as Roy Orbison’s “I Can’t Stop Loving You”¹⁵⁰ (see Audio Example 4.2) which signifies an intimate matter. However, the ‘Other People’ motif is quickly interjected as the word ‘justified’ is exclaimed over the D7 chord from the ‘Keep it Together’ motif, exposing that this is an expression of the ego. Then the ‘Building’ and ‘Hangin’ Out’ motifs reappear in A major (bar 21). This time the ‘Hangin’ Out’ motif is presented through broken arpeggios followed by short flourishing countermelodies, suggesting a feigned attempt at communication. This is short lived, however, as the dynamics pick up, the textures thicken, and a slide guitar rises up, eventually falling in a wobbly fashion, alluding things are becoming increasingly unstable.

At bar 41 the ‘Other People’ motif reappears in C# minor. At first there is no voice, and the sound of the guitar has been altered with in a psychedelic fashion, using a sound effect that makes it choppy and unpredictable. The vocal line returns, “and you say something probably fairly appropriate,” and as with the first instance there is a justified response. The building of the tower continues in A major, however this time the ‘hangin’ out’ motif has is presented through inversions that are descending to suggest that things are starting to fall. This is reinforced by the lyrics:

Lose touch of emotion

Up above the ceiling

On top of this tower I will attach the spire

¹⁵⁰ Roy Orbison “I Can’t Stop Loving You” from *The Best* (Sony Music: 4775152, 1981), Track 6.

Then feel a rumble beneath me...

There a long psychedelic delay of the word 'spire' suggesting the height of the tower through the echoes of the call. Now enters a longer incarnation of the 'Keep it together' motif falling from E7 to D7, coupled with the lyrics, "I'm falling down." As the 'down' completes the lyric so begins a harmonic descent from the dominant to the tonic. The tower has collapsed. Couldn't keep it together. The lyric states, "I can finally see you from here," followed by a brief 'Hangin' out', but the song finishes soon after. With the collapse of the tower also comes the end of the relationship.

Summary

In my music within the *Studies* and the album, *Sweet Distractions*, it can be seen that there is a strong classical influence in its macrocosmic related to Wagnerian Leitmotif and micro-structuring drawn from Bartókian motif design. However the actual content of the sound is drawn more widely than the classical genre and instead comes from popular music formulae and world musics (Indian music) related to psychedelia. The underlying aesthetic whilst being structural also embodies the eclecticism discussed earlier in the credo. The musical structure and its referential nature becomes a type of narrative – a post-psychedelic journey.

CHAPTER FIVE - CONCLUSION

A Visceral-Scored Process Towards a Macrocosm

In my music, *Studies* and *Sweet Distractions*, a psychedelic context and retro rock musical knowledge inform a personal credo to work towards a post-psychedelic rock narrative shaped by classical structure.

My music draws on elements present in psychedelic music, such as Indian music (drone and mantra), spatialisation (acoustic depth, wall of sound, and unusual timbres) and narrative musical structure. This structure is influenced by classical music through Wagner and Bartók and classically influenced rock (such as The Beatles, Pink Floyd, and Radiohead). The content is governed by a retro-rock attitude drawing on 1960s and 1970s rock formulae, such as simplified chord progressions, chorus/verse song structure, twelve bar blues. This attitude is reinforced by the use of vintage instruments and recording equipment but reinterpreted through the twenty-first century studio.

This context of ideas are drawn from psychedelia and more generally 1960s and 1970s rock, as well as classical architecture, form the basis of operating principles for my personal musical idiolect. This features spatialisation (textural layering and studio effects), drone and mantra-like rhythms, a leitmotif journey, and personally selected retro sound world that recontextualises psychedelia and the concept album in twenty-first century rock terms. The structural analysis of this personal musical idiolect reveals a simplified leitmotif scheme that allows for rock music's extemporisation process. This process fuses two worlds, the notated classical approach with the visceral approach of rock. It works as an improvised-notation-studio reflective cycle of practice within a psychedelic-driven aesthetic.

In approaching the notion of journey suggested by psychedelia, a more extensive consideration of classical and classically influenced rock structures create a musical foundation for the expansion of emotion through musical associations that are enhanced by a sonic marriage between twenty-first century technology and the retro sounds of the 1960s and 1970s. I view this development in *Sweet Distractions* as an

emotional post-psychedelic narrative that reinforces the place of the album as a macrocosmic structural experience. My process in a nutshell can be described as a 'post-psychedelic visceral-scored' approach to rock.

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APPENDIX 1

LIST OF AUDIO EXAMPLES

- Audio Example 2.1, CD 1: Beck, *Paper Tiger* (2002)
Audio Example 2.2, CD 1: The Beatles, *Tomorrow Never Knows* (1966)
Audio Example 2.3, CD 1: Mike Oldfield, *Tubular Bells* excerpt (1973)
Audio Example 2.4, CD 1: The Who, *My Generation* (1965)
Audio Example 2.5, CD 1: The Small Faces, *Afterglow (of Your Love)* (1968)
Audio Example 2.6, CD 1: Neil Young, *Old Man* (1972)
Audio Example 2.7, CD 1: David Bowie, *Five Years* (1972)
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Audio Example 2.10, CD 1: Daniel Holdsworth, *Hiding in the Night* Early Demo(2008)
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Audio Example 3.2, CD 2: The Beatles, *Yer Blues* (1968)
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Audio Example 3.4, CD 2: The Rolling Stones, *Shine a Light* (1972)
Audio Example 3.5, CD 2: Nick Cave and the Bad Seeds, *There She Goes, My Beautiful World* (2004)
Audio Example 3.6, CD 2: Augie March, *Departure* (1998)
Audio Example 3.7, CD 2: The Beatles, *Tomorrow Never Knows* (1966)
Audio Example 3.8, CD 2: Pink Floyd, *Let There Be More Light* (1968)
Audio Example 3.9, CD 2: Radiohead, *Let Down* (1997)
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Audio Example 3.11, CD 3: Elvis Presley, *That's All Right* (1954)
Audio Example 3.12, CD 3: Ike and Tina Turner, *River Deep, Mountain High* (1966)
Audio Example 3.13, CD 3: The Beach Boys, *Good Vibrations (Various Sessions)* (1966)
Audio Example 3.14, CD 3: The Beach Boys, *Good Vibrations* (1967)
Audio Example 3.15, CD 3: The Electric Prunes, *Kyrie Eleison* (1967)
Audio Example 3.16, CD 3: The Sex Pistols, *God Save The Queen* (1977)
Audio Example 3.17, CD 3: Sonic Youth, *Eric's Trip* (1988)
Audio Example 3.18, CD 3: My Bloody Valentine, *Only Shallow* (1989)
Audio Example 3.19, CD 3: You Am I, *Mr Milk* (1996)
Audio Example 3.20, CD 3: The Flaming Lips, *Are You A Hypnotist?* (2002)
Audio Example 4.1, CD 3: Big Star, *In the Street* (1972)
Audio Example 4.2, CD 3: Roy Orbison, *I Can't Stop Loving You* (1961)

APPENDIX 2

CREATIVE WORKS

SCORES:

A: STUDIES

Set One: *3 Studies for Two Lap-Steel Guitars*

Set Two: *Two Studies in Rock Music Structure*

- *Decade*
- *Maybe James*

B: ALBUM: *Sweet Distractions*

1. *Keep it Together*
2. *One Dreary Day*
3. *Sleep 'til its Over*
4. *Tower*
5. *Tiny Blue*
6. *Rituals*
7. *Perry's Lookdown*
8. *Hiding in the Night*
9. *Livin'*
10. *Silence Fell*

RECORDINGS:

EP: *Here's The Saturns*

1. *Decade*
2. *Ease My Mind*
3. *I Could Be The One*
4. *Maybe James*
5. *Psychomatic Car*

ALBUM: *Sweet Distractions*

1. *Keep it Together*
2. *One Dreary Day*
3. *Sleep 'til its Over*
4. *Tower*
5. *Tiny Blue*
6. *Rituals*
7. *Perry's Lookdown*
8. *Hiding In The Night*
9. *Livin'*
10. *Silence Fell*

Study No. 1 for 2 Lap Steel Guitars

Daniel Holdsworth

Walking Pace

The musical score is written for two instruments: Lap Steel Guitar and P.S. Gtr. (Pedal Steel Guitar). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into systems, with measures 10, 19, 27, 35, 39, and 42 marked at the beginning of new sections. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), and *sfz* (sforzando). Articulations include slurs, accents, and a glissando in measure 42. The P.S. Gtr. part features a complex rhythmic pattern in the later measures, including a glissando and a series of chords.

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45

P.S. Gtr.

P.S. Gtr.

49

P.S. Gtr.

P.S. Gtr.

53

P.S. Gtr.

P.S. Gtr.

61

P.S. Gtr.

P.S. Gtr.

67

P.S. Gtr.

P.S. Gtr.

72

P.S. Gtr.

P.S. Gtr.

77

P.S. Gtr.

P.S. Gtr.

81

P.S. Gtr.

P.S. Gtr.

gliss.

mf

ppmp

Study No.2

for 2 Lap Steel Guitars

Daniel Holdsworth

Allegro

Lap Steel Guitar 1

Lap Steel Guitar 2

mp

mp

7

Gtr.1

Gtr.2

12

Gtr.1

Gtr.2

mf

mf

16

Gtr.1

Gtr.2

mp

mp

21

Gtr.1

Gtr.2

f

f

25

Gtr.1

Gtr.2

29

Gtr.1

Gtr.2

mp

mp

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35

Gtr.1

Gtr.2

mf

40

Gtr.1

Gtr.2

44

Gtr.1

Gtr.2

mp

49

Gtr.1

Gtr.2

53

Gtr.1

Gtr.2

p

Study No.3

For Two Lap Steel Guitars

Daniel Holdsworth

$\text{♩} = 120$

Lap Steel Guitar 1

Lap Steel Guitar 2

mp

mp

10

Gtr.1

Gtr.2

17

Gtr.1

Gtr.2

mf

24

Gtr.1

Gtr.2

f

30

Gtr.1

Gtr.2

35

Gtr.1

Gtr.2

mp

mp

p

41

Gtr.1

Gtr.2

p

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Decade For Lap-Steel Guitar and Classical Guitar

D. Holdsworth

$\text{♩} = 100$ Freely and Sweetly

Lap Steel Guitar *mp* Freely and Sweetly

Guitar *p* Slap D string *f* *p*

$\text{♩} = 110$ Blues-Rock Groove

Blues-Rock Groove *sfz* *mf* *sfz* *mf*

14 *mf*

20 *p* *f* *p* *sfz* *mf*

27 *ff* *mf* *sfz* *f* *mf*

34 *f* *mf* *f* *mf*

40 *ff* *mf* *p*

CX Bluesy vibrato. CVII CVL-CV

CVII CVICY CVII CVICY

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46 *f* *sfz* *ff* *sfz* *mf*

53 *ff*

59 *f* *CVII* *CVICY* *mf* *ff* *mf*

66 *p* *mf* *ff* *f*

72 *ff* *p* *mute* *mp*

79 *nat.* *f* *fff* *ff*

86 *ff*

93

98

102

pouco rit.

mp

mf

p

The musical score is for a piano piece, spanning measures 93 to 102. It is written in treble and bass staves. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score begins with measure 93, which contains a melodic line in the right hand and a complex, rhythmic accompaniment in the left hand. Measure 98 continues the melodic development in the right hand, with the left hand providing a steady, textured accompaniment. Measure 102 is marked with 'pouco rit.' (a little slower) and features a melodic phrase in the right hand that leads into a final, sustained chord. The dynamic markings are *mp* (mezzo-piano) at the start of measure 102, *mf* (mezzo-forte) in the middle, and *p* (piano) at the end. The score concludes with a double bar line.

Maybe James

Daniel Holdsworth

Blues Rock ♩ = 240

Voice 1

Voice 2

Guitar 1 *mp*

Guitar 2 *mp*

Bass Guitar *mp*

Drums

Hand Claps

7

Voice 1 *mf* There's no choice in ex - ist - ence — just

Voice 2 *mp*

Gtr. 1

Gtr. 2

Bass

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13

Voice 1
take your share — may - be James you weren't list - nin' —

Voice 2
take your share — may - be James you weren't list - nin' —

Gtr. 1

Gtr. 2

Bass

Dr.

pp

19

Voice 1
— *mf* may-be James *f* You seem to be

Voice 2
— *f* You seem to be

Gtr. 1

Gtr. 2

Bass

Dr.

Claps

ff

26

Voice 1 dream - in' Too bu - sy r - ea - din'

Voice 2 dream - in' Too bu - sy r - ea - din'

Gtr. 1

Gtr. 2

Bass

Dr.

Claps

33

Voice 1 What hap - pened to you Its a bore tel - ling ev - ry - thing but this is just as bad

Voice 2 What hap - pened to you Its a bore tel - ling ev - ry - thing but this is just as bad

Gtr. 1

Gtr. 2

Bass

Dr.

Claps

40

Voice 1 De - tached from the out - side

Voice 2 De - tached from the out - side

Gtr. 1 De - tached from the out - side

Gtr. 2

Bass

Dr.

Claps

47

Voice 1

Voice 2

Gtr. 1

Gtr. 2

Bass

Dr.

Claps

proud in - ter - so - lo ride What hap - pened

proud in - ter - so - lo ride What hap - pened

54

Voice 1

Voice 2

Gtr. 1

Gtr. 2

Bass

Dr.

Claps

to... you Its a bore tel - ling ev - ry - thing but shh... Its just as

to... you

(spoken with melody suggested)

3

61

Voice 1

Gtr. 1

Gtr. 2

Bass

Dr.

bad H - ey J - a - mes (scream)

ff

ff

ff

ff

3

66

Voice 1

Gtr. 1

Gtr. 2

Bass

Dr.

73

Voice 1

Oooh Shhhh - oop With - out all that we know we'd be con - tent

Gtr. 1

bend *mf* trem. on bend trem. off

Gtr. 2

bend *mf* feedback

Bass

mf

Dr.

mf

80

Voice 1

its in re-cog-nis-ing why that we re - gress ow! What's on the out - side?

Voice 2

What's on the out - side?

Gtr. 1

extreme vibrato

Gtr. 2

shake neck for vibrato effect

Bass

Dr.

Claps

87

Voice 1

Voice 2

Gtr. 1

Gtr. 2

Bass

Dr.

Claps

How to ad - he - re right? Too much to

How to ad - he - re right? Too much to

94

Voice 1

Voice 2

Gtr. 1

Gtr. 2

Bass

Dr.

Claps

an - a - lyse, h - ey J - a - mes? (scream)

an - a - lyse,

bend

ff

ff

ff

3 3 3

100

Voice 1

Gtr. 1

Gtr. 2

Bass

Dr.

3 3 3

105

Gtr. 1

Gtr. 2

Bass

Dr.

bend

112

Gtr. 1

Gtr. 2

Bass

Dr.

trem. on

120

Gtr. 1

Gtr. 2

Bass

Dr.

trem. off

127

Gtr. 1

Gtr. 2

Bass

Dr.

134

Gtr. 1

Gtr. 2

Bass

Dr.

140

Gtr. 1

Gtr. 2

Bass

Dr.

146

Voice 1

Gtr. 1

Gtr. 2

Bass

Dr.

152

Voice 1

Gtr. 1

Gtr. 2

Dr.

mf

mp

down-tune string

feedback

Ah

Ah

This musical score is divided into four systems, each containing staves for different instruments. The first system (measures 134-139) features Gtr. 1, Gtr. 2, Bass, and Drums. Gtr. 1 has a melodic line with some bends, while Gtr. 2 plays a rhythmic pattern. Bass and Drums provide a steady accompaniment. The second system (measures 140-145) continues the instrumental parts. Gtr. 1 is marked *mf* and Gtr. 2 is marked *mp*. A 'down-tune string' instruction is present for Gtr. 2. The third system (measures 146-151) introduces Voice 1 with the vocalization 'Ah'. Gtr. 2 is marked with 'feedback'. The fourth system (measures 152-157) continues the instrumental parts, with Voice 1 again vocalizing 'Ah'. The score is written in a key with one sharp (F#) and a common time signature.

158

Voice 1

Voice 2

Gtr. 1

Gtr. 2

Dr.

164

Voice 1

Voice 2

Gtr. 1

Gtr. 2

Bass

Dr.

171

Voice 1

Voice 2

Gtr. 1

Gtr. 2

Bass

Dr.

sfz

fff

bend neck forward

fff

fff

fff

179

Gtr. 1

Gtr. 2

Bass

Dr.

186

Gtr. 1

Gtr. 2

Bass

Dr.

192

Gtr. 1

Gtr. 2

Bass

Dr.

198

Gtr. 1

Gtr. 2

Bass

Dr.

The musical score is written for four staves: Gtr. 1, Gtr. 2, Bass, and Dr. The key signature is one sharp (F#). The score is divided into four systems, each starting with a measure number (179, 186, 192, 198). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The drum part is indicated by a double bar line and includes specific rhythmic patterns. The guitar parts feature complex chordal structures and melodic lines. The bass part provides a steady accompaniment with some triplet figures. The score concludes with a final measure in the fourth system.

204

Gtr. 1 *fff*

Gtr. 2 *fff*

Bass *fff*

Dr. *fff*

212 trem. on decel trem. speed to slowest gradually increase trem. speed

Gtr. 1 *ff*

Gtr. 2 *ff*

Bass *ff*

Dr. *ff*

218 trem. fastest

Gtr. 1

Gtr. 2

Bass

Dr.

225 trem. off *mp*

Gtr. 1

Gtr. 2

Bass

Dr.

231

Gtr. 1

Gtr. 2

Bass

237

Gtr. 1

Gtr. 2

mp

243

Gtr. 1

Gtr. 2

rit.

bend

Detailed description: This musical score is for guitar and bass. It consists of three systems of staves. The first system (measures 231-236) features Gtr. 1 with a melodic line of eighth and quarter notes, Gtr. 2 with sustained chords, and a Bass line with sustained notes. The second system (measures 237-242) shows Gtr. 1 continuing its melodic line, while Gtr. 2 is mostly silent, with a single note marked *mp* in measure 242. The third system (measures 243-248) has Gtr. 1 playing a melodic line that ends with a *rit.* (ritardando) marking, and Gtr. 2 playing a series of notes marked *bend* (bend) in measure 243, followed by a sustained note. The score is written in a key with one sharp (F#) and a 4/4 time signature.

GUITAR EFFECTS:
 GUITAR 1:
 TS10 = Ibanez Tubescreamer
 SE-ADL = ARTEC ANALOG DELAY

1. KEEP IT TOGETHER

GUITAR 2:
 SE-BOD = ARTEC BLUES OVERDRIVE

DANIEL HOLDSWORTH

MODERATE ♩ = 100

VOCALS

ELECTRIC GUITAR 1
GIBSON 335

SE-ADL ON
IMPROVISE WITH DELAY TIME AND DECAY OVER DRONE

ELECTRIC GUITAR 2
FENDER TELECASTER

BASS GUITAR
FENDER PRECISION

ORGAN
HAMMOND S-3

DRUMS

6

Qtr. 1

Qtr. 2

BASS

Dr.

12

Qtr. 1

Qtr. 2

BASS

Dr.

18

Qtr. 1

Qtr. 2

BASS

Dr.

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24

Vox. *mf* YOU'RE HI-DING CLUES THAT STUNT THE NAT-'EAL DE - CAY.

Qtr. 1

Qtr. 2

Bass

Dr.

29

Vox. YOU THINK I'M CRA-ZY BUT IT'S EAS-I - ER FOR US YOU WANT IT THAT WAY AND THAT'S UN-DEE-STO - OD

Qtr. 1

Qtr. 2

Bass

Dr.

34

Vox. IF WE CAN KEEP IT TO-GETH-ER THEN MAY-BE WE CAN SAL-VAGE THE GOOD MEAN MIS-TER E-GO SHAVES IN THE LIGHT HE'S A GO AND GET HIGH SE-ADL OFF

Qtr. 1

Qtr. 2

Bass

Dr.

39

Vox. *I'M THINK - IN' SOME - THIN MUST BE UP NOW THAT YOU'VE WREST - LIN' WITH THAT STUFF YOU WANT IT THAT WAY*

Qtr. 1 *TSI ON*
mf

Qtr. 2

BASS

Dr.

44

Vox. *AND THAT'S UN - DER STO - OD IF WE CAN KEEP IT TO - GETH - ER THEN MAY - BE YOU'LL FOR - GET THAT YOU COULD*

Qtr. 1

Qtr. 2

BASS

Dr.

49

Qtr. 1 *f*

Qtr. 2 *SE - SOO ON*
f

BASS *f* *mf*

Org. *mf* *mp*

Dr. *f* *mf*

55

SE-ADL ON

Qtr. 1

Qtr. 2

BASS

Org.

Dr.

p

p

> mp

61

Qtr. 1

Qtr. 2

BASS

Org.

Dr.

fff

fff

fff

67

Vox.

YOU'VE AL-WAYS TRY-IN TO UN-COV-ER ALL THOSE THINGS IN YOUR HEAD... BUT NE-VER ONCE DID YOU AT

SE-ADL OFF

Qtr. 1

Qtr. 2

BASS

Org.

Dr.

mf

mf

mf

mf

mf

72

Vox. *TEMPT TO LOOK IN-LINED YOU WANT IT THAT WAY AND THAT'S UN-DEE- STO - OO IF WE CAN*

Gtr. 1

Gtr. 2

BASS

Org.

Dr.

77

Vox. *KEEP IT TO-GETH-ER THEN MAY-BE WE CAN SAL-VAGE THE GOOD... IF WE DON'T KEEP IT TO-GETH-ER THEN*

Gtr. 1

Gtr. 2

BASS

Dr.

82

Vox. *MAY-BE YOU'LL FOR-GET THAT YOU COULD IF WE CAN KEEP IT TO-GETH-ER THEN MAY-BE WE CAN SAL-VAGE THE GOOD*

Gtr. 1

Gtr. 2

BASS

Dr.

87

ACCEL.

Vox.

Gtr. 1

Gtr. 2

Bass

Dr.

ACCEL.

==

92

RIT.

Gtr. 1

Gtr. 2

Bass

Dr.

RIT.

2. ONE DREARY DAY

DANIEL HOLDSWORTH

WALKING PACE ♩ = 88

LEAD VOCALS

BACKING VOCALS

ACOUSTIC GUITAR
mf

ELECTRIC GUITAR
FENDER TELECASTER

BASS GUITAR
FENDER PRECISION

TAMBOURINE

FOOT TAP
p

DRUMS

5

VOICE

mp I DON'T FEEL

A. GTR.

TAMB.

F.T.

DR.

10

VOICE

DON'T FEEL THE NEED I DON'T FEEL THE NEED TO FACE THE DAY I DON'T SEEM I DON'T SEEM TO FEEL

A. GTR.

TAMB.

F.T.

DR.

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15

VOICE

I DON'T SEEM TO FEEL A BIT A-MAZED ONE DREA-RY DAY WILL PASS A - LONG

A. GTR.

TAMB.

F.T.

Dr.

20

VOICE

DON'T THINK THAT A - NY GOOD WILL COME

A. GTR.

BASS

TAMB.

F.T.

Dr.

25

VOICE

I DON'T NEED I DON'T NEED TO SE I DON'T NEED TO SE IN THIS PA-SADE

A. GTR.

BASS

TAMB.

F.T.

Dr.

29

VOICE

I DON'T FEEL I DON'T FEEL THE NEED I DON'T FEEL THE NEED TO COME AND PLAY

A. GTR.

BASS

TAMB.

F.T.

DR.



33

VOICE

IF I DID THEY'D LEAD US ALL A - STRAY ONE DREARY DAY WILL PASS A - LONG

(TOP LINE FALSETTO)

mf

A. GTR.

E. GTR.

mp

BASS

TAMB.

F.T.

DR.

39

VOICE

DON'T THINK THAT A - NY GOOD WILL COME...

VOICE

mp NASAL SOUNDING
NA NA NA NA

A. GTR.

E. GTR.

BASS

TAMB.

F.T.

DR.



43

VOICE

ONE DREARY DAY... WILL PASS A - LONG... DON'T THINK THAT A -

VOICE

NA NA NA NA

A. GTR.

E. GTR.

BASS

TAMB.

F.T.

DR.

43

VOICE

- NY GOOD WILL COME - FR-OM THIS - A - RANGE - MENT

VOICE

A. Gtr.

E. Gtr.

SASS

TAMB.

F.T.

Dr.

mp

p

ff



53

A. Gtr.

E. Gtr.

SASS

TAMB.

F.T.

Dr.

mf

f

57

A. GTR. *mp*

E. GTR. *mf*

BASS *mp*

TAMBS.

F.T.

DR. *mf*

=

61

VOICE *mp*

DON'T SEEM DON'T SEEM TO FEEL DON'T SEEM TO FEEL A BIT... A-

A. GTR.

E. GTR.

BASS *p*

TAMBS.

F.T.

DR. *p*

66

VOICE *mf* MAZED ONE DREA RY DAY WILL PASS A - LONG_

VOICE *mp* NA NA NA NA

A. GTR. *mf*

E. GTR. *mp*

BASS *mf*

TAMB.

F.T.

DR. *mf*

71

VOICE DON'T THINK THAT A - NY GOOD WILL COME_ ONE DREA RY DAY

VOICE NA NA NA NA

A. GTR.

E. GTR.

BASS

TAMB.

F.T.

DR.

76

VOICE *WILL PASS A - LONG_* *DON'T THINK THAT A - NY GOOD WILL COME*

VOICE *NA NA NA NA*

A. GTR.

E. GTR.

BASS

TAMB.

F.T.

DR.



81

VOICE *FE - OM THIS_* *A - RANGE - MENT* *EN - GAGE - MENT* *SUPPOSE THAT IT'S DAN*

VOICE *mf*

A. GTR. *PM - - - - -* *p*

E. GTR. *PM - - - - -* *p*

BASS *p*

TAMB.

F.T.

DR. *p*

86

VOICE

QUEOUS

IT COULD BE STIP

mp

A. GTR.

E. GTR.

SASS

mp

TAMS.

F.T.

Dr.

mf

mp



91

VOICE

U-LOUS

MAY-BE IN - TOL - ER - ANT

DOWN RIGHT RI - DIC -

A. GTR.

E. GTR.

SASS

TAMS.

F.T.

Dr.

95

VOICE

U LOUS

RIT.

A. GTR.

E. GTR.

BASS

TAMB.

F.T.

DR.

p

p

pp

GUITAR EFFECTS:
GUITAR 2:
DSL = BOSS DSL DISTORTION

3. SLEEP 'TIL ITS OVER

DANIEL HOLDSWORTH

LAZY SWING ♩ = 82

LEAD VOCALS

BACKING VOCALS

ACOUSTIC GUITAR

ELECTRIC GUITAR 1
FENDER TELECASTER

ELECTRIC GUITAR
GIBSON SG

BASS GUITAR
FENDER PRECISION

SYNTHESIZER
ROLAND SH-2000
SETTING: FLUTE
WITH PORTA-MENTO

DRUMS

LAZY SWING ♩ = 82

==

11

VOICE

SEE YOU - SE - LF THROUGH SOME - ONE EL - SE - S STRIDE

GTR.

==

22

VOICE

ITS TOO CLO - SE TO HOME_ SO YOU'LL DE - NY_

GTR.

E. GTR. 1

5

mp

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33

VOICE

TUES - DAY SOME-THINGS WRONG A - GA - IN JUST PRE TEND... WE-RE FBI-ENDS BUT I CAN SEE

Gtr.

E. Gtr. 1

E. Gtr. 2

BASS

mp

mf

==

44

VOICE

— YOU RE - ST — AND YOU FOR-GET WHO YOU ARE — UN-TIL YOU GET

Gtr.

E. Gtr. 1

E. Gtr. 2

BASS

Dr.

mf

mf

pp

mf

55

VOICE

WHAT YOU WANT BUT DO YOU GET WHAT YOU NEED... SLEEP 'TIL IT'S OVER GET UP WHEN YOU'RE BACK A - GA - IN

GTR.

E. GTR. 1

E. GTR. 2

BASS

DR.

==

66

VOICE

mp IF I WA - S AN AN - CHOR YOU'D... STI-LL FLY

GTR.

p

E. GTR. 1

p

E. GTR. 2

BASS

mp

SYNTH.

p

DR.

77

VOICE

NE - VER MI - NO THIS PLANK THAT'S IN MY EYE

GTR.

E. GTR. 1

BASS

SYNTH.

DR.



88

VOICE

mf

TUES - DAY SOME-THINGS WRONG A - GA - IN JUST PRE - TEND WE - RE FRI - ENDS

VOICE

mf

DON'T YOU KNOW THAT WE CAN JUST PRE - TEND WE - RE FRI - ENDS

GTR.

mf *mp*

E. GTR. 1

mf *mp*

E. GTR. 2

mf

BASS

mf

SYNTH.

DR.

mf

98

VOICE *f* BUT I CAN SEE YOU SE - ST AND YOU FOR - GET WHO YOU ARE

VOICE *mf* AHH AHH GET WHO YOU ARE

Gtr. *mf*

E. Gtr. 1 *mf*

E. Gtr. 2 *mf*

BASS *mf*

DR. *mf*

==

108

VOICE UN TIL YOU GET WHAT YOU WANT... BUT DO YOU GET WHAT YOU NEED... SLEEP TIL IT'S OV

VOICE GET WHAT YOU WANT... GET WHAT YOU NEED... SLEEP TIL IT'S OV

Gtr.

E. Gtr. 1

E. Gtr. 2

BASS

DR.

118

VOICE - ER GEIN WHEN YOU'RE BACK... A - GA - IN

VOICE - VER GEIN WHEN YOU'RE BACK... A - GA - IN

Gtr.

E. Gtr. 1

E. Gtr. 2 *DS1 ON* *ff*

BASS

Dr.

==

128

Gtr.

E. Gtr. 1 *ff*

E. Gtr. 2 *DS1 OFF*

BASS

Dr.

139

Gr. *mf*

E. Gr. 1

E. Gr. 2

BASS

Dr.

≡

150

VOICE *ff*

VOICE *f*

AND YOU FOR - GET WHO YOU ARE.

AND YOU FOR - GET WHO YOU ARE. UN -

Gr. *mf*

E. Gr. 1

E. Gr. 2

BASS

Dr. *pp* *mf*

160

VOICE UN-TIL YOU GET WHAT YOU WANT... BUT DO YOU GET WHAT YOU NEED... SLEEP 'TIL ITS OV - ER IM-

VOICE 'TIL YOU GET WHAT YOU WANT... BUT DO YOU GET WHAT YOU NEED... SLEEP 'TIL ITS OV - ER IM-

QTR.

E. QTR. 1

E. QTR. 2

BASS

DR.



169

VOICE PRESS WHEN YOU'RE OL - DER GRIN WHEN YOU'RE BACK A - GA - IN

VOICE PRESS WHEN YOU'RE OLD - ER GRIN WHEN YOU'RE BACK A - GA - IN

QTR.

E. QTR. 1

E. QTR. 2

BASS

DR.

178

The musical score is for the song "Sleep 'Til It's Over". It features five staves: a guitar (Gtr.) staff, two electric guitar (E. Gtr. 1 and E. Gtr. 2) staves, a bass staff, and a drum (Dr.) staff. The guitar part (Gtr.) is in treble clef and features a melodic line with eighth and sixteenth notes, including a double bar line and a repeat sign. The two electric guitar parts (E. Gtr. 1 and E. Gtr. 2) are in treble clef and play a rhythmic pattern of eighth notes. The bass part is in bass clef and plays a simple eighth-note pattern. The drum part is in common time and features a complex pattern of eighth and sixteenth notes, including a double bar line and a repeat sign.

Gtr.

E. Gtr. 1

E. Gtr. 2

BASS

Dr.

GUITAR EFFECTS:
 GUITAR 1:
 TS10 = IANIEZ TURESCREAMER
 GUITAR 2:
 SE-800 = ARTEC BLUES OVERDRIVE

TOWER

DANIEL HOLDSWORTH

Up BEAT = 118

VOCALS *mf*
 YOU STRIKE UP A VERGE... I PICK UP THE TEL - E - PHONE...

ELECTRIC GUITAR 1
 FENDER JAZZMASTER
 TS10 ON
mf

ELECTRIC GUITAR 2
 EPIPHONE 335
 SE-800 ON
mf

BASS GUITAR
 GIBSON SQ BASS
mf

DRUMS
 Up BEAT = 118
mf

5

VOICE
 A - NOTH - ER BRICK ON THE TOW - ER AS I STARE THROUGH THE FLOOR... AND MISS YOU STAND - IN' LIKE YE

E.Qtr.1

E.Qtr.2

BASS

Dr.

10

VOICE
 - NUS I'LL JUST KEEP ON BUILD - ING AND YOU SAY SOME - THING PROB - AB

E.Qtr.1
 TS10 OFF
mp

E.Qtr.2
 SE-800 OFF
mp

BASS
mp

Dr.
mp

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15

VOICE

LY FAIR-LY A - PPEO - PEI - ATE... AND I RE - ACT... WITH SOME-THING THAT IS JUST-I-RIED!

AGGRESSIVELY *ff*

E.Gtr.1

E.Gtr.2

BASS

Dr.

20

VOICE

HEAD DOWN TO THE O - CEAN BUT DON'T EXPECT ME SE - MI - LING...

mf

E.Gtr.1

TS10 OFF *mf*

E.Gtr.2

SE-ROD OFF *mf*

BASS

Dr.

25

VOICE

I'M RI - SING HIGH - ER AS I LOSE TRACK OF MY - SELF... CAN'T EV - EN FATH - OM RE - AL -

E.Gtr.1

E.Gtr.2

BASS

Dr.

30

VOICE

I - TY I'LL JUST KEEP ON BUILD - ING

EQtr.1

TS10 ON

EQtr.2

SE-ROD ON WITH SLIDE

BASS

Dr.

35

EQtr.1

EQtr.2

BASS

Dr.

40

EQtr.1

TS10 OFF

mp

EQtr.2

WITHOUT SLIDE

SE-ROD OFF

mp

BASS

mp

Dr.

mp

46 *mp* BREATHY
VOICE AND YOU SAY SOME-THING PEO-SAS

51
VOICE LY FAIR-LY APP-RO-PRIATE AND I RE-ACT WITH SOME-THING THAT IS JUST-I-FIED! TSLO ON
E.Gtr.1 *ff* SE-BOO ON
E.Gtr.2 *ff*
BASS *ff*
DR *ff*

56 *mp* GENTLY
VOICE LOSE TOUCH OF E-MO-TION UP-A-SOVE THECE-I-LING ON TOP OF THIS TOW
E.Gtr.1 PALM MUTE *p*
E.Gtr.2 PALM MUTE *p*
BASS *p*
DR *p*

62

VOICE

- EE I WILL AT-TACH THE SPIRE... THEN FEEL THIS RUM-BLE BE - NEATH... ME

E.Gtr.1

E.Gtr.2

BASS

Dr.

67

VOICE

OH... *ff* I'M FALL IN' I'M FALL IN

E.Gtr.1

WITHOUT MUTE *ff*

E.Gtr.2

WITHOUT MUTE *ff*

BASS

ff

Dr.

ff

73

VOICE

I'M FALL IN OH... *mf* SINCERELY I'M FALL-IN DOWN... I CAN FIN - AL-LY SEE YOU FROM HE

E.Gtr.1

mp

E.Gtr.2

mp

BASS

mp

Dr.

mp

79 RIT.

VOICE

EE

E.Gtr.1

ff *mf* *mp*

E.Gtr.2

mf *mp*

BASS

mf *mp*

DR.

mf *mp*

GUITAR EFFECTS:
 GUITAR 1:
 SE-800 = ARTEC BLUES OVERDRIVE

5. TINY BLUE

GUITAR 2:
 Dsl = BOSS Dsl DISTORTION

DANIEL HOLDSWORTH

RELAXED ♩ = 58

LEAD VOCALS
 BACKING VOCALS
 ELECTRIC GUITAR 1
 GIBSON 335
 ELECTRIC GUITAR
 GIBSON SG
 BASS GUITAR
 FENDER PERCISION
 VIOLIN
 CELLO
 PIANO
 DRUMS

RELAXED ♩ = 58

7

L. VOX

TI-NY BLUE EN DURES THE RAIN... A-LONG THENE VER END ING TEAL

E. GTR. 1

p

13

L. VOX

TRY TO ORCHESTRATE ESCAPE CHOSE IM GETTING TI-RED A WEEKEND IN THE SOUTHERN STATES

E. GTR. 1

BASS

PNO.

pp

mp

p

ped

*

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19

L. VOX

FAR A WAY FROM YOU EM - BRACE WATCH THE PEOP - LE KEEP THE PACE CHASE I'M GETTING TI - RED

E. Gtr. 1

BASS

PNO.

mp

PED

PED *



25

L. VOX

SO VE RY TI - RED

E. Gtr. 1

p

mp

BASS

mp

PNO.

mp

PED

*

PED



33

L. VOX

mp

GOOD COM PAN - IONS ON THE WAY... THEY HELP DISTRACT AS WE PEOP - GRESS THROUGH THIS GAME

B.V.

mp

GOOD COM PAN - IONS ON THE WAY... THEY HELP DISTRACT AS WE PEOP - GRESS THROUGH THIS GAME

E. Gtr. 1

BASS

PNO.

mp

Dr.

mp

37

L. VOX

BUT COME THE END OF EV' - EY DAY - I'M GETTING TI - RED SO VE - EY TI - RED

S.V.

BUT COME THE END OF EV' - EY DAY -

E. GTR. 1

BASS

PNO.

DR.

PEO * PEO

==

45 A LITTLE FASTER ♩ = 62

L. VOX

E. GTR. 1

E. GTR. 2

BASS

PNO.

DR.

SE-800 ON

mf

DEL ON

f

mf

A LITTLE FASTER ♩ = 62

47

E. Gtr. 1

E. Gtr. 2

BASS

PNO.

Dr.



51

A LITTLE FASTER ♩ = 68

L. VOX

B.V.

E. Gtr. 1

E. Gtr. 2

BASS

PNO.

Dr.

A BEO - KEN VOICE A CROSS THE WAVES IT HARD - LY EAS - ES THIS IM -

A BEO - KEN VOICE A CROSS THE WAVES IT HARD - LY EAS - ES THIS IM -

A LITTLE FASTER ♩ = 68

58

L. Vox *sf* BAL-ANCE LESS YOU... SO MA NY MONTHS I'VE BEEN A - WAY... *mp* AND I'M GETTING TI-

B.V. BAL-ANCE LESS YOU... SO MA NY MONTHS I'VE BEEN A - WAY...

E. Gtr. 1 SE-BOO OFF *mp*

E. Gtr. 2 DEL OFF *mp*

BASS *mp*

PNO. *mp* PED.

Dr. *p*

59

L. Vox - REO GO VE RY TI - REO BUT HOLD ON HOLD ON

E. Gtr. 1

BASS

PNO. *mp* PED. *

Dr.

67

L. Vox

THERE'S NOT MUCH MORE TO WAIT DEAR IMPROVISE AROUND THIS SE-ROD ON

E. Gtr. 1

mf

E. Gtr. 2

f

BASS

mf

VLN.

mp

VC.

mp

PNO.

p *mf*

DR.

mf



75

E. Gtr. 1

E. Gtr. 2

BASS

VLN.

VC.

PNO.

DR.

77

E. Gtr. 1

E. Gtr. 2

Bass

VLN.

VC.

PNO.

DR.

=

81

E. Gtr. 1

E. Gtr. 2

Bass

VLN.

VC.

PNO.

DR.

85

E. Gtr. 1

E. Gtr. 2

BASS

VLN.

VC.

PNO.

DR.

=

89

E. Gtr. 1

E. Gtr. 2

BASS

VLN.

VC.

PNO.

DR.

TINY BLUE

9

51 CONTINUE REPEAT AND ALL SLOWLY FADE EXCEPT GUITAR 1
ONCE OTHERS HAVE GONE, FADE GUITAR 1

L. VOX

E. Gtr. 1

E. Gtr. 2

BASS

VLN. IMPROVISE AROUND THIS

VC. IMPROVISE AROUND THIS

PNO.

Dr.

GUITAR EFFECTS:
ELECTRIC GUITAR 1:
DS1 = BOSS DS1 DISTORTION
SE-ADL = ARTEC ANALOG DELAY

6. RITUALS

ELECTRIC GUITAR 2:
TS10 = Ibanez TUBESCREAMER

BASS:
8M = 8" MUFF

DANIEL HOLDSWORTH

LIVELY AND SWINGING ♩ = 140

LEAD VOCALS

BACKING VOCALS

BLUES HARP IN G

mf

TUNING - 6TH STRING = D
CAPO = 5TH FRET

ACOUSTIC GUITAR

mf

ELECTRIC GUITAR 1
GIBSON SG

TUNING - 6TH STRING = D

ELECTRIC GUITAR 2
FENDER JAZZMASTER

BASS GUITAR
FENDER PRECISION

DRUMS

LIVELY AND SWINGING ♩ = 140

7

HARM.

A. GTR.

14

HARM.

A. GTR.

21

L. VON

HARM.

A. GTR.

E. GTR. 1

mf

WELL HE GETS UP IN THE MORN - ING PUTS THE KET-TLE ON

SE-ADL ON

p

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28

L.Vox

ROLLS UP SOME TOB-AC - CO PICKS A BOOK_ AS HE SINGS A SONG_ HE TAKES HIS CUP OF COF

A. Gtr.

E. Gtr. 1

34

L.Vox

FEE AND HESITS OUT IN THE SUN_ READ - ING FOR AN HOUR_ AS THE BIRDS_ ALL CHIRP A- LONG

A. Gtr.

E. Gtr. 1

40

L.Vox

NO - ONE ELSE WILL RE_ A PAS - SER BY_ SIT - U - ALS FOR MORN

A. Gtr.

E. Gtr. 1

46

L.Vox

ING HE LOOKS DOWN AT THE CLOCK TO SEE HE'S RUN - ING LATE FOR WORK_ QUICK - LY DASH - ES ROUND

A. Gtr.

E. Gtr. 1

mp

52

L.Vox

THE HOUSE LOOK - ING FOR A SHIRT_ HE SCREAMS OFF DOWN THE HIGH - WAY WITH THE BA - DI - O ON FULL

A. Gtr.

E. Gtr. 1

58

L.Vox

AND LIST - ENS TO A OH - LY ENT ON TWO SE - VEN OHTWO HE'S HAP - PY TO AR - RIVE

A Gtr.

E. Gtr. 1

64

L.Vox

AT WORK THIS TIME... START - INGLATE AND FIN - SH - ING AT NINE

A Gtr.

E. Gtr. 1

E. Gtr. 2

f

70

A Gtr.

E. Gtr. 1

E. Gtr. 2

mf

75

A Gtr.

E. Gtr. 1

E. Gtr. 2

80

A Gtr.

E. Gtr. 1

E. Gtr. 2

85 MATESTICALLY *ff*

L.Vox IT'S TIME HE GOES BACK HOME TO BE WITH HER A - - GAIN

S.V. *ff* SIMILE

A.Gtr. *ff*

E.Gtr. 1 *mp*

E.Gtr. 2

Bass *ff*

Dr. MATESTICALLY *ff*

91

L.Vox

A.Gtr. IT'S SUCH A LOVE - - LY SIGHT -

E.Gtr. 1

Bass

Dr.

96

L.Vox THEY'RE BOTH BACK HOME A - - GAIN

S.V. *mf* Арии

A.Gtr. *ff* DS1 + SE-HOL ON

E.Gtr. 1

Bass *mf* S.M. ON *ff*

Dr. *ff*

104

A Gtr. *SMILE*

E. Gtr. 1

E. Gtr. 2 *TSIO ON*

BASS

Dr.

=

112

HARM.

A Gtr.

E. Gtr. 1

E. Gtr. 2

BASS

Dr.

=

119

HARM.

A Gtr.

E. Gtr. 1

E. Gtr. 2

BASS

Dr.

126

HORN

A. Gtr.

E. Gtr. 1

E. Gtr. 2

BASS

Dr.



130

HORN

A. Gtr.

E. Gtr. 1

E. Gtr. 2

BASS

Dr.

7. PERRY'S LOOKDOWN

DANIEL HOLDSWORTH

GENTLY ♩ = 80

LEAD VOCALS

BACKING VOCALS 1

BACKING VOCALS 2

ACOUSTIC GUITAR

ELECTRIC GUITAR
FENDER TELECASTER

BASS GUITAR
GIBSON SG BASS

6

Qtr 1

Qtr 2

BASS

12

L.VOX

Qtr 1

Qtr 2

BASS

19

L.VOX

Qtr 1

BASS

27

L.VOX

Qtr 1

BASS

SMILE

p

mp

mp

mp

OFF OV-ERTHS STONE

IT FLICK-ERS BE-LOW

A WELK-IN OF COAL

I'M CHILLED TO THE BONE

DO - SOH - SUT SHE IS WA - RM

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29

L.Vox

OO - - - OH BUT SHE IS WARM

Gtr.1

Bass

35

L.Vox

UP HERE ON THE STONE THE STICK IS UN - SEWN - COW - ER A - LONE

Gtr.1

Bass

39

L.Vox

I'M WAIT - ING FOR AU - RO - RA TO COME HOME OO - - - OH WHEN

Gtr.1

Bass

45

L.Vox

WILL SHE CO - ME OO OOH WHEN WILL SHE CO - ME

Gtr.1

Bass

49

L.Vox

Gtr.1

Gtr.2

Bass

mf

f

mf

54

L.Vox *mf* LIT-TLE HOR-OR...

S.V.1 *mf* WA - IT FOR THE

Gtr.1 *mp*

Gtr.2 *mp*

Bass *mp*



59

L.Vox PRE-SENT YOUR FACE... LIT-TLE HOR-OR... CON-TROL THIS SPACE

S.V.1 S - UN WA - IT FOR THE S - UN

Gtr.1

Gtr.2

Bass



64

L.Vox *f* AS I FIN-AL-LY GIVE YOU MY WAY... BREAK ME AND SHAPE ME IN - SAME

S.V.1 WAIT FOR THE S - UN WAIT FOR THE S - UN

S.V.2 *mf* LIT-TLE HOR-OR PRE-SENT YOUR FACE... CON-TROL THIS SPACE

Gtr.1

Gtr.2

Bass

69

L.Vox *mp*
I AM NOT A - FEED TO BE A - FEED... I AM NOT A - FEED TO BE A - FEED... WAIT FOR THE SUN

S.V.1
WA - IT FOR THE S - - - - UN

S.V.2
- FOR THE S - - - - UN

Gtr.1 *mp*

Gtr.2 *f*

BASS *p*



76

L.Vox
- BEEN WAIT-ING SO LONG... WAIT-ING SO LONG...

Gtr.1

BASS

GUITAR EFFECTS:
 GUITAR 1:
 SE-ROD = ARTEC BLUES OVERDRIVE

8. HIDING IN THE NIGHT

GUITAR 2:
 DSL = BOSS DSL DISTORTION
 V.T. = MARSHALL VIBRATUM (ON TREMOL)

GUITAR 3:
 TS10 = Ibanez Tube Screamer
 SE-ADL = ARTEC ANALOG DELAY

DANIEL HOLDSWORTH

MODERATE SWING $\text{♩} = 106$ $\text{♩} = \text{♩}^{\text{♩}}$

LEAD VOCALS

BACKING VOCALS

ELECTRIC GUITAR 1:
FENDER TELECASTER
SE-ROD ON
mf

ELECTRIC GUITAR 2:
EPHPHONE 335

ELECTRIC GUITAR 3:
GIBSON SG

BASS GUITAR
FENDER PRECISION

TRUMPET IN B \flat

ALTO SAXOPHONE

SYNTHESIZER
ROLLAND SH-2000
SETTING: CLARINET
WITH PORTA-MENTO

ORGAN
HAMMOND B3

DRUM KIT
MODERATE SWING $\text{♩} = 106$ $\text{♩} = \text{♩}^{\text{♩}}$
mf

MARCHING SNARE

==

TELE. $\text{♩} = 106$ $\text{♩} = \text{♩}^{\text{♩}}$

BASS
WITH EXTREME VIBRATO
mf

DR.

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16 *mf*

VOICE: — SOME - HOW SUR - ROUND IS ALL BUT AN E - LIPE THAT GREET'S THE NIGHT GAZE UP NOW

TELE. [Chordal accompaniment]

BASS. [Bass line]

DR. [Drum pattern]



22

VOICE: AS THE CRYSTAL SHIMMER RIP - PLE NE - VER DIES FLOAT - ING UN - DER EV - ER - STRETCH - ING SKIES...

TELE. [Chordal accompaniment]

BASS. [Bass line]

DR. [Drum pattern]



29

VOICE: NOT ONE CLUE TO PEN - E - TRATE THE EYES...

TELE. [Chordal accompaniment]

335 *mp*

BASS. No VIBRATO

ORG. *mp*

DR. [Drum pattern]

HIDING IN THE NIGHT

3

36

VOICE

GAZE OUT NOW IT'S BEEN SO LONG SINCE THERE WAS WIND TO FILL THE SAIL TIME

VOICE

mp

TELE.

DEL ON V.T. ON

WITH EXTREME VIBRATO

ORG.

DR.

==

42

VOICE

IS MO-VONG FAS-TER AND THE YEARS ARE GET-TING STALE I BE-LIEVE SHE'S HI-DING IN THE NIGHT

VOICE

ME YEARS ARE GET-TING STALE

TELE.

335

SASS

DR.

HIDING IN THE NIGHT

43

VOICE *ff*
I'LL KEEP WAIT - ING TIL THE BREAK OF LIGHT SHE'S HI - DING IN THE NIGHT

VOICE *ff*
TIL THE BREAK OF LIGHT SHE'S HI - DING IN THE NIGHT

TELE. *mp*

335. *mp* DSL OFF V.T. OFF

BASS *No VIBRATO*

SYNTH. *mf*

ORG. *mf*

DR. *f*



55

VOICE
HI - DING IN THE NIGHT UN - TIL THE BREAK OF LIGHT

VOICE
HI - DING IN THE NIGHT UN - TIL THE BREAK OF LIGHT

TELE.

335. *p*

BASS

SYNTH.

ORG.

DR. *mp*

62

TELE. *mf*

335

SQ. T610 ON SE-ADL ON PICK SCRATCH -- | *ff*

BASS *mf*

DR. *p* 3 3 *mf*

==

69

TELE.

SQ.

BASS

DR.

==

76

TELE.

SQ.

BASS

DR.

83

TELE. *mp*

335. *mp*

SQ. *mp*

BASS. *No VIBRATO*

SYNTH. *mf*

ORG. *ff* *mf*

DR. *mf*

==

80

VOICE *mp*
STILL IT'S BEEN SO LONG SINCE THERE WAS WIND TO FILL THE SAIL

TELE. *SE-SOO OFF* *p*

335. *mp*

SQ. *TSLO OFF* *SE-ADL OFF*

BASS. *mp*

SYNTH.

ORG.

DR.

HIDING IN THE NIGHT

7

97

VOICE

TIME IS MOV-ING FAS-TER AND THE YEARS ARE GET-TING STALE I SE - LIEVE SHE'S

VOICE

TIME IS MOV-ING FAS-TER AND THE YEARS ARE GET-TING STALE I SE - LIEVE SHE'S

TELE.

==

104

VOICE

HI-DING IN THE NIGHT_ TIL THE BREAK OF LIGHT SHE'S HI-DING IN THE NIGHT HI-DING IN THE NIGHT

VOICE

HI-DING IN THE NIGHT_ TIL THE BREAK OF LIGHT SHE'S HI-DING IN THE NIGHT HI-DING IN THE NIGHT

TELE.

SE-SOO ON

mf

335

mp

BASS

NO VIBRATO

SYNTH.

mf

ORG.

mf

DR.

111 *mp*

VOICE UN - TIL THE BREAK OF LIGHT — DO YOU EV - VEN KNOW WHAT I'M WAIT - ING FOR DO YOU EV

VOICE UN - TIL THE BREAK OF LIGHT —

TELE.

335 *p*

BASS

SYNTH.

ORG.

DR.

117 *pp*

VOICE - EN KNOW WHAT I'M PRAY - IN' FOR DO YOU EV - EN KNOW WHAT I'M WAIT - ING FOR DO YOU EV

VOICE DO YOU EV - EN KNOW WHAT I'M WAIT - ING FOR DO YOU EV

TELE. *mp*

335

123

VOICE - EN KNOW WHAT I'M PRAY - IN' FOR DO YOU EV - EN KNOW WHAT I'M WAIT - ING FOR DO YOU EV

VOICE - EN KNOW WHAT I'M PRAY - IN' FOR DO YOU EV - EN KNOW WHAT I'M WAIT - ING FOR DO YOU EV

TELE.

335

129

VOICE - EN KNOW WHAT I'M PRAY - IN FOR *f* Ah Ah

VOICE - EN KNOW WHAT I'M PRAY - IN FOR *f* Ah Ah

TELE. *mp*

335 *mp*

SQ.

SAGS

DR. *p* *ff*

135

VOICE Ah Ah Ah

VOICE Ah Ah Ah

TELE.

335

SQ.

SAGS

DR.

142

VOICE

VOICE

TELE.

335

SQ.

BASS

SYNTH.

DR.

M.S.N.

ff

mf

==

149

TELE.

335

SQ.

BASS

SYNTH.

DR.

M.S.N.

mf

155

TELE. *mf*

335.

SQ.

BASS.

TPT.

A. SAX. *mf*

SYNTH.

DR.

M.SN.

==

161

TELE.

335.

SQ.

BASS.

TPT.

A. SAX.

SYNTH.

DR.

M.SN.

167

TELE.

335.

SQ.

SASS

TPT.

A. SAX.

SYNTH.

ORG.

DR.

M.S.N.

==

172

TELE.

335.

SQ.

SASS

TPT.

A. SAX.

SYNTH.

ORG.

DR.

M.S.N.

13

 \parallel

180

TELE. 

335. 

50. 

5455 

TRP. 

A SAX. 

SYNTH. 

ORG. 

DR. 

M.S.N. 

184

TELE. SSS. SQ. BASS. TPT. A. SAX. SYNTH. DRG. DR. M.S.N.

The musical score is written for ten instruments: TELE, SSS, SQ, BASS, TPT., A. SAX., SYNTH., DRG., DR., and M.S.N. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score consists of four measures. The TELE part features a melodic line with eighth and sixteenth notes. The SSS part has a similar melodic line. The SQ part plays a steady eighth-note rhythm. The BASS part provides a low-frequency accompaniment. The TPT. part has a melodic line with eighth notes. The A. SAX. part plays a melodic line with eighth notes. The SYNTH. part has a melodic line with eighth notes. The DRG. part plays a steady eighth-note rhythm. The DR. part plays a steady eighth-note rhythm. The M.S.N. part plays a steady eighth-note rhythm.

GUITAR EFFECTS:
 ELECTRIC GUITAR 1:
 TS10 = Ibanez Tubescreamer
 SE-ADL = ARTES ANALOG DELAY

9. LIVIN'

DANIEL HOLDSWORTH

GUITAR 2:
 K.G. = HOLY GRAIL REVERB

BOUNCY SWING $\text{♩} = 148$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

VOCALS 1
 VOCALS 2
 TRUMPET IN B♭
 TRUMPET IN B♭
 TROMBONE
 ELECTRIC GUITAR 1
 FENDER TELECASTER
 ELECTRIC GUITAR 2
 GIBSON SG
 ACOUSTIC GUITAR
 BASS GUITAR:
 FENDER PRECISION
 YAMAHA PSR-22 KEYBOARD
 SETTING: JAZZ ORGAN
 DRUMS
 DRUM MACHINE

The first system of the score shows the initial 16 measures. The acoustic guitar enters at measure 15 with a melodic line marked *mp*. The bass guitar enters at measure 15 with a sustained note marked *mp*. The drum machine enters at measure 15 with a steady eighth-note pattern marked *mf*.

7

A. GTR.
 BASS
 DR. M.

The second system continues from measure 17 to 32. The acoustic guitar (A. GTR.) plays a continuous melodic line. The bass guitar (BASS) plays a sustained note. The drum machine (DR. M.) continues its eighth-note pattern.

15

A. GTR.
 BASS
 DR. M.

The third system continues from measure 33 to 48. The acoustic guitar (A. GTR.) plays a continuous melodic line. The bass guitar (BASS) plays a sustained note. The drum machine (DR. M.) continues its eighth-note pattern.

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19

Vox.1

A. Gtr.

Bass

Dr.

Dr.M.



25

Vox.1

Tried to go out - side just to keep liv - in' got throw'n back in - side tryin' to make a liv - in' got tied up - side - down

A. Gtr.

Bass

Dr.

Dr.M.



30

Vox.1

Not in left for giv - in' on - ly found down sides in this quest for liv - in' peo - ple left peo - ple right some - thin's got - ta give in

A. Gtr.

Bass

Dr.

Dr.M.

35

Vox.1

FRONT SACK OUT-TA SIGHT CREED-IT, DEST PAY-IN' CHAS-IN' UP LAST NIGHT DOU-BLE OR NOTHIN' DE-POS-IT FOR THE NEXT FIGHT

A. Gtr.

BASS

Dr.

Dr.M.

40

Vox.1

GOT-TAFIND SOME-THIN' LOOKED-IN-TO THE OTH-ER REALMS THE MULT-I-TUDES LIVE IN WOND-EERIF AL-TER-NATE CHOIS-ES WOULD BE MORE FUL-FIL-LIN'

Vox.2

LOOKED-IN-TO THE OTH-ER REALMS THE MULT-I-TUDES LIVE IN WOND-EERIF AL-TER-NATE CHOIS-ES WOULD BE MORE FUL-FIL-LIN'

A. Gtr.

BASS

Dr.

Dr.M.

45

Vox.1

CASHED UP LAU-YER TYPE, I. T. WIZ BOT, PRIET, COP, OWN A SHOP, TUNK-IE IN APHONE BOX, SALES-MAN, TRADES-MAN, POL-I-TI-CIANRAV - IN',

Vox.2

CASHED UP LAU-YER TYPE, I. T. WIZ BOT, PRIET, COP, OWN A SHOP, TUNK-IE IN APHONE BOX, SALES-MAN, TRADES-MAN, POL-I-TI-CIANRAV - IN',

A. Gtr.

BASS

Dr.

Dr.M.

51

sf *mf*

Vox.1 ATH - LETE. CUT MEAT. DESK TOS. HOT SEAT ARE YOU FEEL - - IN'

Vox.2 ATH - LETE. CUT MEAT. DESK TOS. HOT SEAT ARE YOU FEEL - - IN'

A. Gtr.

BASS *f*

Dr.

Dr.M.

≡

56

Vox.1 DOWN N?

Vox.2 DOWN N?

A. Gtr.

BASS

Dr.

Dr.M.

61

Vox.1

ARE YOU FEEL - - IN - - - - - DOW - - - - -

Vox.2

ARE YOU FEEL - - IN - - - - - DOW - - - - -

A. Gtr.

Bass

Dr.

Dr.M.

≡

66

Vox.1

N?

Vox.2

N?

E. Gtr. 1

A. Gtr.

Bass

Dr.

Dr.M.

mp

71

MATESTICALLY $\text{♩} = 72$

ff

f

f

TS10 ON

mf

MATESTICALLY $\text{♩} = 72$

f



78

mf

85

Tpt.

Tpt.

Tbn.

E. Gtr. 1

K.B.

Dr.

==

88

Tpt.

Tpt.

Tbn.

E. Gtr. 1

SASS

K.B.

Dr.

LIVIN'

ORIGINAL FEEL ♩ = 144

82

Vox.1 *ff* ARE YOU FEEL - IN' DOW

Vox.2 *ff* ARE YOU FEEL - IN' DOW

Tpt. *ff*

Tpt. *ff*

Tsn. *ff*

E. Gtr. 1 SE-ADL ON *mp*

E. Gtr. 2 WITH SLIDE H.G. ON *mp*

A. Gtr. *mf*

BASS *f*

K.B.

Dr. *f*

Dr.M. *mf*

ORIGINAL FEEL ♩ = 144

97

Vox.1

Vox.2

E. Gtr. 1

E. Gtr. 2

A. Gtr.

Bass

Dr.

Dr.M.

102

Vox.1

Vox.2

E. Gtr. 1

E. Gtr. 2

A. Gtr.

Bass

Dr.

Dr.M.

FEEL - - IN

DOU - - - - -

FEEL - - IN

DOU

107

Vox.1

Vox.2

E. Gtr. 1

E. Gtr. 2

A. Gtr.

Bass

Dr.

Dr.M.



112

Vox.1

E. Gtr. 1

E. Gtr. 2

A. Gtr.

Bass

Dr.

Dr.M.

mf

TRIED TO GO OUT - SIDE JUST TO KEEP LIV IN' GOT THROWN BACK IN - SIDE TRYIN' TO MAKE A LIV IN' GOT TIED UP - SIDE-DOWN

fff

SLIDE OFF OVER BRIDGE

mp

118

Vox.1

NOTHIN LEFT FOR QVIN' ON-LY FOUND DOWN SIDES IN THIS QUEST FOR LIVIN' PED PLE LEFT PEOPLE RIGHT SOMETHIN'S GOTTA QIVE IN FEONT BACK OUT TA SIGHT

A. Gtr.

BASS

Dr.

Dr.M.

124

Vox.1

CREDIT DEBT PAY IN' CHASIN' UP LAST NIGHT DOUBLE OR NOTHIN' DE-POSIT FORTHENEXT FIGHT GOTTA FIND SOMETHIN' LOOKED IN-TO THE OTH-ER WOOLDS THE

Vox.2

LOOKED IN-TO THE OTH-ER REALMS THE

A. Gtr.

BASS

Dr.

Dr.M.

130

Vox.1

MULT-T-TUDES LIVE IN WOND-ER IN ALT-ER-NATE CHRIS-ES WOULD BE MORE FUL-FILL-IN CASHED UP LAW-YER TYPE I. T. WIZ BOT.

Vox.2

MULT-I-TUDES LIVE IN WONDERED IF AL-TER NATE CHRIS-ES WOULD BE MORE FUL-FIL-LIN' CASHED UP LAW-YER TYPE. I. T. WIZ BOT.

A. Gtr.

BASS

Dr.

Dr.M.

135

Vox.1

Vox.2

A. Qtr.

Bass

Dr.

DeM.

PRET. COP. OWN A SHOP. TUNKIE IN A PHONE BOX. SALES-MAN. TRADES MAN. POL-I - TI CHAN RAY - IN'. ATH - LETE. CUT MEAT. DESK JOB. HOT SEAT

PRET. COP. OWN A SHOP. TUNKIE IN A PHONE BOX. SALES-MAN. TRADES MAN. POL-I - TI CHAN RAY - IN'. ATH - LETE. CUT MEAT. DESK JOB. HOT SEAT



141

Vox.1

A. Qtr.

Bass

Dr.

DeM.

CASHED UP LAW-YER TYPE. I. T. WIZ ROT. PRET. COP. OWN A SHOP. TUNK - IE IN A PHONE BOX.

f



145

Vox.1

A. Qtr.

Bass

Dr.

DeM.

SALES - MAN. TRADES - MAN. POL - I - TI - CHAN RAY - IN'. ATH - LETE. CUT MEAT. DESK JOB. HOT SEAT

CONTINUE REPEAT FOR APPROX FOR APPROX. 4 MINS
ADD SOUND EFFECTS IN STUDIO PROCESS - POSSIBLY ARELTON LIVE?
THEN FADE INTO A LONG SUSTAINED E MAJOR CHORD. POSSIBLY ORGAN?

GUITAR EFFECTS:
GUITAR 1:
TS10 - Ibanez Tube Screamer

GUITAR 2:
SE-800 - Artec Blues Overdrive

10. SILENCE FELL

DANIEL HOLDSWORTH

RELAXED ♩ = 68

LEAD VOCALS

BACKING VOCALS

ELECTRIC GUITAR 1
EMPHONE 335

ELECTRIC GUITAR 2
FENDER TELECASTER

BASS GUITAR:
FENDER PRECISION

YAMAHA PSR-22 KEYBOARD
SETTING: O80E

PIANO
pp

DRUMS

RELAXED ♩ = 68

==

7

L.Vox

Gtr.2

BASS

PNO.

p

mp

mp

p

TUES-DAY HE WAS MERR-ING RED AND GREEN THROUGH A VOID OF BLUE IN-TENS-I-TY

PED *

* PED *

* PED *

* PED *

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12

mp

L.Vox I ASKED TO HAVE THE ANSWERS AND THE SI - LENCE FELL IN TONES FALL-ING A-ROUND MY HEAD—

Gtr.1 *TSLO ON*

Gtr.2 *SE-SOO ON*

BASS *mp*

PNO. *ped.* *

Dr. *mp* *mf*

==

17

Gtr.1 *ff*

Gtr.2 *ff*

BASS *mf*

PNO. *mf*

Dr. *mf*

22

L.Vox

TEAN - QUI - LY HE TURNED AND LOOKED AT ME HE SEES ASS DAY YET NO - THING DOES HE SEE

Qtr.1

Qtr.2

BASS

PNO.

Dr.

26

L.Vox

ASKED TO HAVE THE ANS - WERS AND THE SI - LENCE FELL IN TONES FALL - ING A - ROUND MY HEAD

Qtr.1

Qtr.2

BASS

PNO.

Dr.

30

L.Vox

FALL-ING A-ROUND MY HEAD

Qtr.1

TSIO ON

Qtr.2

BASS

PNO.

Dr.



34

S.Vox

Qtr.1

Qtr.2

BASS

PNO.

Dr.

38

B.Vox

Gtr.1

Gtr.2

Bass

K.B.

PNO.

Dr.

mp

pp

* PED.

* PED.

* PED.

3

==

42

Bass

K.B.

PNO.

Dr.

mf

mf

ff

mf

Ped.

46

L.Vox *p* SEP - A - RATE THE MO - MENT FROM THE WORLD SPEC - U - LA - TION'S SIT - U - A - TIONS FOE HE

BASS

V.B.

PNO. *p*

Dr. *mf*

≡

50

S.Vox DO YOU HEAR ME CLEAR LY DE - NY THE WORLD AND YOU'LL

Gtr.1

Gtr.2

BASS

PNO. *f* *mf*

Dr.

54

L.Vox

S.Vox

Qtr.1

Qtr.2

BASS

PNO.

DR.

FALL-ING A-ROUND MY HEAD

THERE IS ON-LY POSS-I-BIL-I-TY

==

58

L.Vox

Qtr.1

Qtr.2

BASS

PNO.

DR.

FALL - ING A - ROUND MY HEAD

TSIO ON

61 *mp* *rit.* *cl*

B.Vox *AHH* *AHH* *OOH*

Qtr.1 *TS10 OFF*

Qtr.2 *mp* *SE-800 OFF* *mf*

Bass *mp*

PNO. *mp*

Dr. *mp* *rit.*